

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

BERKELEY
LIBRARY
OF THE
UNIVERSITY
OF
CALIFORNIA

~~PALEONTOLOGY~~

EARTH
SCIENCES
LIBRARY

A GUIDE

TO THE

EXHIBITION GALLERIES

OF THE

BRITISH MUSEUM

(BLOOMSBURY)

WITH

SEVEN PLATES AND PLANS.

(Reprinted to May, 1894.)

PUBLISHED BY ORDER OF THE TRUSTEES.

1894.

(Price sixpence.)

A GUIDE

TO THE

BRITISH MUSEUM.

A GUIDE

TO THE

EXHIBITION GALLERIES

OF THE

BRITISH MUSEUM

(BLOOMSBURY).

WITH MAPS AND PLANS.

(*Revised to May*, 1896.)

PRINTED BY ORDER OF THE TRUSTEES.

1896.

(*Price Sixpence.*)

EARTH
SCIENCES
LIBRARY

PALEONTOLOGY LIBRARY

LONDON:
PRINTED BY WOODFALL AND KINDER,
70 TO 76, LONG ACRE, W.C.

AM101
B67A54
1896
PALEO. LIBRARY
EARTH SCIENCES LIBRARY

CONTENTS.

PAGE

LIST OF BENEFACTORS xv.

INTRODUCTION xxxiii.

SCHEME OF THE GUIDE 1

Greek and Roman Antiquities:—

ROOM OF GREEK AND LATIN INSCRIPTIONS 4

ROMAN GALLERY 6

Anglo-Roman antiquities (Sarcophagi—Tesselated pavements—Ogham inscriptions, etc.) 6

Roman Portraiture (Busts and statues of Roman Emperors and of Roman personages) 7

FIRST GRÆCO-ROMAN ROOM (Statues, heads, and busts of deities and heroes, of the Græco-Roman period) 8

SECOND GRÆCO-ROMAN ROOM (The same continued—Townley Venus—Discobolos—Pourtalès Apollo) 9

THIRD GRÆCO-ROMAN ROOM (The same continued—Actæon—Apotheosis of Homer—Clytiè—Farnese Mercury, etc.) . . 9

GRÆCO-ROMAN BASEMENT-ROOM WITH ANNEX (Figures and reliefs of Græco-Roman or Roman period—Tesselated pavements and mosaics from Carthage and Halicarnassos—Roman water-wheel—Etruscan sarcophagi) 10

ROOM OF ARCHAIC GREEK SCULPTURE (Friezes from Xanthos—Harpy tomb—Statues from Branchidæ—Fragments from Mycenæ and Ephesus—Casts from Selinus, Ægina, and Olympia—Strangford Apollo) 12

ANTEROOM TO EPHESUS ROOM (Statues of Choiseul Apollo and Demeter from Cnidos) 16

EPHESUS ROOM (Sculptures from Temple of Artemis) . . . 16

ELGIN ROOM (Introduction—Sculptures and architectural marbles from the Parthenon at Athens—Casts from the Temple of Theseus and the Monument of Lysicrates—Caryatid and other remains from the Erechtheum) 18

M789866

Greek and Roman Antiquities—*continued*:—

PAGE

PHIGALEIAN ROOM (Frieze from the Temple of Apollo at Phigaleia —Frieze and casts from the Temple of Wingless Victory at Athens —Sepulchral reliefs, etc.) 24

MAUSOLEUM ROOM (Sculptures of the tomb of Mausolos at Halicarnassos—Sculptures from Prienè—Lycian Tombs—Colossal lion from Cnidos) 25

ROOM OF GREEK AND GRÆCO-ROMAN MONUMENTS . . . 30

NEREID ROOM (Sculptures of the Nereid Monument at Xanthos) . 31

Egyptian Galleries:—

INTRODUCTION 33

EGYPTIAN HISTORY 33

LIST OF EGYPTIAN DYNASTIES 52

NORTHERN EGYPTIAN VESTIBULE (Monuments of early dynasties) . 54

NORTHERN EGYPTIAN GALLERY (Monuments of the xviiith and xixth dynasties—Wall-paintings—Tablet of Abydos, etc.) . . 56

EGYPTIAN CENTRAL SALOON (Monuments of Rameses II.) . . 59

SOUTHERN EGYPTIAN GALLERY (Monuments of the later dynasties, and of the Greek, Roman, and Coptic periods—The Rosetta Stone) 60

Assyrian Galleries:—

BABYLONIAN AND ASSYRIAN HISTORY 65

LIST OF KINGS 75

EXPLORATIONS IN BABYLONIA AND ASSYRIA 76

ASSYRIAN TRANSEPT (Colossal bulls from Khorsabad and Nimroud —Monuments of Ashur-nasir-pal, etc.) 82

NIMROUD GALLERY (Sculptured slabs from the palace of Ashur-nasir-pal—His statue and altar—Bronze bowls and implements—Ivories) 83

NIMROUD CENTRAL SALOON (Sculptures from Nimroud (Calah)—The "Black Obelisk" of Shalmaneser II.—Colossal lions, etc.—Images of the god Nebo) 85

NINEVEH GALLERY (Sculptured slabs from the palaces of Sennacherib and Ashur-bani-pal at Nineveh—Scenes of war—Building of Sennacherib's palace—Battle with the Elamites—Cuneiform tablets: Assyrian accounts of the Creation and Flood; historical documents; relations with the kings of Judah and others; grammatical and astrological tablets) 87

ASSYRIAN SALOON (Sculptured slabs from the palaces of Tiglath-Pileser III., Sennacherib, and Ashur-bani-pal—Deities—Siege of Lachish—Scenes of war and the chase—Lion-hunting—Ashur-bani-pal and his queen banqueting—Bronze gate-fittings from Balawat) 94

PAGE

Sculptures and Inscriptions from Jerabis (Karkemish) and Gebel Hauran 96

North-West Staircase. (Mosaics and tesselated pavements from Halicarnassos and Carthage) 97

Egyptian Rooms (Upper Floor) :—

INTRODUCTION 99

ON THE ART OF MUMMIFYING, EGYPTIAN BURIAL, ETC. . . 99

FIRST EGYPTIAN ROOM 106

Mummies and Mummy-cases (Portions of the body and coffin of Men-kau-Rā or Mykerinos—Coffin of Amamu—Coffin of An-antef—Coffins of the priests of Amen) 106

Casts and Paintings (Kings of the xviiith and xixth dynasties—Judgment of the Dead) 112

SECOND EGYPTIAN ROOM 114

Mummies and Mummy-cases of the later periods 114

Objects connected with funeral rites (Ushabti figures—Canopic jars—Ptah-Sokharis-Osiris figures—Models—Tablets) . . 116

THIRD EGYPTIAN ROOM 118

Mummied Animals 118, 119

Sepulchral Furniture 118, 119, 123

Gods of Egypt 118

Warlike and Domestic Implements (Writing-materials—Weapons—Metal-work—Foods—Tools—Sandals—Spinning implements—Linen fabrics) 120–122

FOURTH EGYPTIAN ROOM 123

Alabasters, Earthenware, Porcelain, Bricks, and Glass. 123–125, 127

Domestic Utensils and Furniture (Household implements—Baskets—Stools and chairs—Musical instruments—Ivories—Bronzes—Toys—Models of buildings—Toilet articles) . 126–130, 132

Portrait and Votive figures 126

Amulets (Scarabs and cylinders of Egyptian kings—Great scarab of Thothmes III.—Scarabs of private persons—Utchats, etc.) 128–130

Jewellery, etc. (Rings—Bracelets—Necklaces—Amulets) . . 130

Antiquities of late periods or foreign 132

Gnostic Gems 133

Casts from Nubian sculptures (Wars of Rameses II.) . . . 134

Babylonian and Assyrian Room (Upper Floor) :—

INTRODUCTION 135

BABYLONIAN ANTIQUITIES :—

Bricks, etc. B.C. 2500–539 136

Gate-sockets, Boundary-stones, etc., B.C. 4500–562 . . . 136

Babylonian and Assyrian Room—*continued*:—

PAGE

Terracottas, Tablets, Bronzes, Cylinder-seals, etc., of the First Empire (Gate-socket of Entenna—Tablet from the Temple of the Sun-god at Sippara—Cylinder of Sennacherib) . . 136

Terracotta Cylinders, Tablets, etc., of the Second Empire (Cylinders of Nabonidus and Nebuchadnezzar—Cylinder of Cyrus) . 138

ASSYRIAN ANTIQUITIES:—

Cylinders inscribed with annals of Assyrian kings (Tiglath-Pileser I.—Ashur-nasir-pal—Sargon—Sennacherib (capture of Jerusalem)—Esarhaddon—Ashur-bani-pal) 139

Various Antiquities (Bronze Lion-weights—Glass—Vase of Sargon—Mould for arrow-heads) 139

ANTIQUITIES OF LATER PERIODS:—

Charm-bowls—Parthian terracottas, earthenware, coffins, etc.—Necklaces—Pehlevi engraved Gems 140

BRONZES 141

North Gallery:—

CYPRIAN ANTIQUITIES (*Vestibule and Room I.*) 142

SEMITIC ANTIQUITIES (*Room II.*).

Introduction—Moabite Stone—Siloam Inscription—Phœnician Inscriptions—Busts from Palmyra—Himyaritic and Arabic Inscriptions 144

COLLECTIONS ILLUSTRATING RELIGIONS (*Rooms III.–V.*).

Buddhism 150

Brahmanism and various Eastern Religions 152

Christianity 155

Greek and Roman Antiquities (Upper Floor):—

GREEK AND ETRUSCAN VASE-ROOMS:—

Introduction 157

First Vase-Room ("Hissarlik" period—Mycenæ ware—"Dipylon" style—Oriental influence—"Phaleron" style—Raised patterns—Rosettes) 160

Second Vase-Room (Black-figure vases) 165

Third Vase-Room (Red-figure vases—Artists' signatures—Athenian lekythi—Human and animal shapes) 167

Fourth Vase-Room (Late Red-figure vases—Panathenaic amphoræ—Late decoration—Moulded reliefs) 172

BRONZE ROOM:—

Introduction 174

Greek and Roman Bronzes (Head of Aphroditè—Select statuettes—Gallo-Roman bronzes—Apollo—Leg of heroic figure—Marsyas—Hypnos—Mirror-cases—Reliefs—Weapons and Armour—Vases—Busts—Personal ornaments and implements) 176

Greek and Roman Antiquities—*continued*:—

PAGE

ETRUSCAN SALOON:—

Introduction 178

Etruscan Antiquities (Candelabra and bronze work—Cervetri sarcophagus—Armour and weapons—Helmet of Hiero of Syracuse—Black ware—Statuettes—Antiquities from the Polledrara Tomb—Bronze vases and caskets—Mirrors—Archaic paintings, reliefs, etc.—Sepulchral chests—Sarcophagus of Seianti Thanunia) 179

Miscellaneous Antiquities—Objects in lead, bone, ivory, jet, wood, and amber—Glazed ware——Terracotta panels) . 182

Department of Coins and Medals:—

Greek and Roman Coins—English, Italian, and other Medals . 184

Room of Gold Ornaments and Gems:—

Introduction 192

Roman Silversmith's work—The Portland Vase—The Royal Gold Cup 192

Gold Ornaments, Greek, Phœnician, Etruscan, Roman—British and Mediæval—Renaissance—Franks Loan 195

Engraved Gems (Greek Island gems—Scarabs—Scaraboids—Intaglios—Cameos—Pastes) 201

Room of Terracottas. (Archaic Greek statuettes and reliefs—Tanagra statuettes—Græco-Roman terracottas—Toys—Moulds—Lamps) . . 205

Principal Staircase:—

INDIAN SCULPTURES (Amaravati Tope) 208

Prehistoric Saloon:—

Introduction 210

Palæolithic Stone Period 212

Indian Antiquities 213

Neolithic Stone Period (British) 214

Bronze Period (British) 214

British Sepulchral Antiquities 215

Neolithic Stone Period (Foreign) 216

Bronze Period (Foreign) 217

Foreign Sepulchral Antiquities 217

African and Japanese Stone Implements, etc. 218

Lake Antiquities 218

Early Iron Period 219

Anglo-Saxon Room. (Saxon antiquities found in England—Carved Casket of whale's bone—Continental Teutonic remains—Irish relics) . 220

PAGE

Anglo-Roman Room. (Antiquities of the Roman occupation of Britain—Sepulchral pottery, cists, and coffins—Glass—Metal-work—Statuettes—Helmets—Sculpture—Altars—Pigs of lead—Pottery—Personal ornaments—Implements—Bust of Hadrian) 221

Mediæval Room:—

PORTRAITS (First Benefactors of the British Museum, and others) . 224

SPECIMENS OF MEDIÆVAL AND MORE RECENT ART (Arms and Armour—Metal-work—Astrolabes, Clocks, and Watches—Enamels—Ivories and other carvings—Historical relics—Domestic implements—Fruit trenchers—Chamberlains' keys—Papal rings—Games) 224

Asiatic Saloon:—

JAPANESE BRONZES, etc. 228

CERAMIC COLLECTIONS FROM JAPAN AND CHINA (Franks Collection):—

Corean and Japanese Pottery 229

Chinese Porcelain 230

CHINESE, INDIAN, AND PERSIAN WORKS OF ART 231

English Ceramic Ante-Room. (Early English pottery—Kentish and Staffordshire slip-ware—Salt-glazed ware—Pavement tiles—Fulham stone-ware—Bow, Chelsea, Derby, Longton Hall, Plymouth, Bristol, Lowestoft, Worcester, and Liverpool porcelain) 233

Glass and Ceramic Gallery (White Wing):—

COLLECTION OF POTTERY:—

English Pottery (Wedgwood—English Delft) 236

Foreign Pottery (Dutch and German Delft—German Pottery and stoneware—Italian Pottery—Italian Majolica—Spanish Pottery—Rhodian and Damascus ware—Persian Pottery—French Pottery) 237

COLLECTION OF GLASS:—

Introduction 241

Antique Glass 245

Venetian Glass 246

German, Spanish, Flemish, and Dutch Glass 247

Oriental Glass 248

French Glass 248

English Glass 248

Gallery of Prints and Drawings (White Wing):—

PAGE

ILLUMINATIONS 250

DRAWINGS AND SKETCHES:—

Italian Schools (Florentine—North Italian—Umbrian—Raphael—Fra Bartolommeo—Michelangelo—Correggio—Venetian—Bolognese, etc.) 251

French School (The Clouets and Dumonstiers—Claude and Poussin—Watteau) 257

German School (Dürer and Holbein) 258

Dutch and Flemish Schools (Early Masters—Lucas van Leyden—Wierix—The Brueghels — Rubens—Vandyck — Rembrandt, etc.) 260

ENGRAVINGS:—

Introduction 265

German 267

Italian 269

Ethnographical Gallery:—

ASIA (Arms and Armour—Nicobar Islands—Andaman Islands—Ceylon — Orissa — India — Burmah—Siam—Assam—Central Asia—Siberia—Yezo—Japan) 272

ASIATIC ISLANDS (Java—Moluccas—Sumatra—Borneo) . . . 274

OCEANIA (Australia—New Guinea—Admiralty Islands—New Ireland—New Britain—Solomon Islands—New Hebrides—New Caledonia — Fiji — Micronesia — Easter Island — Marquesas—Hervey Islands—Society, Sandwich, Friendly, and Navigator's Islands—Savage Island—New Zealand) 275

AFRICA (South Africa—West Africa—Madagascar—North Africa—Abyssinia—Egypt—East Equatorial Africa—East Africa) . . 278

AMERICA (Tierra del Fuego—Patagonia—Brazil—Peru—Guiana—Mexico—North America—North Pacific Coast—Esquimaux) . 279

North-East Staircase. (Sculptures from Mexico, and Ethnographical Casts from Egypt) 281

American Room. (Antiquities from North America—West Indies—Mexico—New Granada, etc.—Peru) 282

Department of Printed Books:—

INTRODUCTION 285

ORIENTAL MANUSCRIPTS, etc. 286

ORIGIN AND PROGRESS OF PRINTING 287

Block Books 289

Books printed at Mainz 290

Germany and Low Countries 291

Department of Printed Books—*continued*:—

PAGE

Italy 292
France 295
England 296
Spain and Portugal 299
Russia and Poland 300
Oriental types 300
North America 301
South America 302
Australasia 302

TITLE-PAGES AND COLOPHONS. 302
MUSIC 303
PORTRAITS OF BIBLIOGRAPHERS, ETC. 305
SUMPTUOUS PRINTING 305
BOOKS WITH AUTOGRAPHS 306
BIBLIOGRAPHICAL CURIOSITIES, BROADSIDES 306
CHINESE, JAPANESE, AND COREAN PRINTING 307
JAPANESE BLOCK-PRINTING 307
POSTAGE STAMPS 308
RECENT ACQUISITIONS 308
MAPS 309
BINDINGS 309

Department of Manuscripts:—

INTRODUCTION 311
MANUSCRIPTS ILLUSTRATING THE PROGRESS OF WRITING (Greek—Latin—Anglo-Saxon—English, etc.) 312
CHRONICLES OF ENGLAND 316
BIBLICAL MANUSCRIPTS (Codex Alexandrinus—Alcuin's Bible—Wycliffite Bible) 316
DEEDS AND PAPYRI (Magna Charta—Bull conferring title of "Defender of the Faith") 317
GREAT SEALS OF ENGLISH SOVEREIGNS 318
ECCLESIASTIC, MONASTIC, AND BARONIAL SEALS 318
ROYAL AUTOGRAPHS 319
HISTORICAL AUTOGRAPHS AND PAPERS 320
CHARTERS (Anglo-Saxon Charters, Magna Charta, etc.) 323
LITERARY DEEDS (Shakespeare—Spenser—Milton) 325
LITERARY AUTOGRAPHS 325
AUTOGRAPH LITERARY WORKS, ETC. 327
ILLUMINATED MANUSCRIPTS 329
BINDINGS 334

PAGE

Chief Officers of the British Museum 337

British Museum (Bloomsbury) Publications:—

ANTIQUITIES 339
PAPYRI 341
COINS 341
MANUSCRIPTS 343
ORIENTAL MANUSCRIPTS 345
PRINTED BOOKS 346
ORIENTAL PRINTED BOOKS 347
MAPS 348
PRINTS AND DRAWINGS 348
DONATIONS, ADDITIONS 349
GUIDE BOOKS 349

Maps and Plans.

BRITISH MUSEUM: GROUND FLOOR *To face page* 1
THE EAST OF THE MEDITERRANEAN „ „ 3
GREECE „ „ 13
EGYPT „ „ 33
BABYLONIA AND ASSYRIA „ „ 65
BRITISH MUSEUM: UPPER FLOOR „ „ 97

LIST OF BENEFACTORS TO THE BRITISH MUSEUM FROM WHOM IMPORTANT ADDITIONS TO THE COLLECTIONS AT BLOOMSBURY HAVE BEEN RECEIVED.

1753. Sir John Cotton, Bart.*

The collection of Manuscripts and Charters formed by his grandfather, Sir Robert Bruce Cotton, Bart., known as THE COTTONIAN LIBRARY. *Presented to the Nation in* 1700.

1753. Henrietta Cavendish Holles, Countess of Oxford and Countess Mortimer; and Margaret Cavendish, Duchess of Portland: relict and daughter of Edward, Earl of Oxford.†

The collection of Manuscripts and Charters formed by Robert Harley, Earl of Oxford, Lord Treasurer, and his son Edward, the 2nd Earl.

1753. Sir Hans Sloane, Bart.† (*By bequest.*)

Library of Printed Books and Manuscripts; collections of Antiquities, Coins, Ethnography, etc.

1756–57. Thomas Hollis, Esq.

Bronze Statuettes, Greek Inscriptions, and a Mural Painting from Pompeii.

1756–60. Pitt and Smart Lethieullier, Esqs.

Egyptian Mummies, Coffins, fragments of Statues, Bronzes, Manuscripts, etc.

1756. Colonel William Lethieullier.

Egyptian Mummies, Coffins, fragments of Statues, etc.

* Sir John Cotton may be regarded as a Benefactor to the Museum, since his donation formed a considerable portion of the collections at the foundation.

† These also may be acknowledged as Benefactors, and almost founders, because, although payments were made for the Harley and Sloane collections, they were intentionally much below the real value.

1756. Mrs. Catherine Madox, widow of Thomas Madox, Historiographer Royal. (*By bequest.*)

Her husband's manuscript collections for a Feudal History of England.

1757. His Majesty King George II.

The old Royal Library, consisting of about 10,500 volumes.

1759. Salomon da Costa, Esq.

A choice collection of Hebrew Books and Manuscripts.

1760–91. Brownlow, 9th Earl of Exeter.

Bronze head of a Philosopher, commonly called "Homer," and other objects.

1772, 1776. Dr. Matthew Maty.

Various busts by Roubiliac, and (*by bequest*) a portrait of himself.

1762–1802. His Majesty King George III.

The collection of Tracts formed by George Thomason, in number about 30,000, commonly known as "The King's Pamphlets"; the "Rosetta Stone" and other Egyptian Antiquities obtained at the Capitulation of Alexandria; other Egyptian Antiquities, collected by Edward Wortley Montagu, Esq.; Ethnographical collections made by Captain Cook during his voyages.

1763. An unknown Donor, probably Dr. Garnier.

Two Chelsea Porcelain Vases, since become objects of great value.

1764–77. Matthew Duane, Esq.

Antiquities and miscellaneous objects.

1765. The Reverend Thomas Birch, D.D. (*By bequest.*)

Historical and other Manuscripts in 378 volumes; and Printed Books on History and Biography.

1766. The Reverend Jeremiah Milles, D.D., Dean of Exeter.

Sir James Ware's Manuscript collections for the History and Antiquities of Ireland.

1767. John, 3rd Earl of Bute, K.G.

Coins, Bas-relief, and Egyptian Antiquities.

1768. The Rt. Hon. Arthur Onslow, Speaker of the House of Commons. (*By bequest.*)

A collection of Printed Bibles.

1769. Major Arthur Edwards. (*By bequest.*)
A collection of Printed Books.

1772–84. Sir William Hamilton.
Miscellaneous Antiquities, Greek and Roman.

1772–1815. The Royal Society.
Books, and miscellaneous objects.

1773–1818, 1827. Sir Joseph Banks, Bart., P.R.S.
Collections of Books printed in Iceland; Icelandic Manuscripts; British Antiquities; Ethnographical collections, etc.; and (*by bequest*) a Library of about 16,000 volumes chiefly on Natural History, Voyages and Travels, etc.

1774. Hugh, Earl Percy and Duke of Northumberland, K.G.
An ancient Altar with a Greek inscription, found at Corbridge, co. Northumberland.

1775. Captain James Cook, R.N.
Ethnographical objects collected during his voyages.

1778, 1779. Sir John Hawkins. (*Partly by bequest.*)
A collection of works on Music.

1779. David Garrick, Esq. (*By bequest.*)
A collection of Plays, and a statue of Shakspeare by Roubiliac.

1785–1870. The Society of Dilettanti.
Greek Inscriptions and Sculptures; Views in Greece and Asia Minor; and Inscriptions from Prienè.

1785. The Reverend William Cole. (*By bequest.*)
Manuscript collections for a History of Cambridgeshire.

1786. Sir Robert Rich.
Portrait and Watch of Oliver Cromwell.

1786. Thomas Tyrwhitt, Esq. (*By bequest.*)
Classical, Italian, and Spanish authors, in about 900 volumes.

1790–99. Sir William Musgrave, Bart.
Collections of Printed Books and Manuscripts, chiefly Biographical, in about 1,900 volumes.

1792. Paul Methuen, Esq.
Printed Books, in Italian and Portuguese.

1796. Sir William Burrell, Bart. (*By bequest.*)

Manuscript collections for the History of Suffolk, with Drawings by S. H. Grimm.

1799. The Reverend Clayton Mordaunt Cracherode. (*By bequest.*)

A Library of about 4,500 volumes, remarkable for their beauty and excellence of condition; Engraved Gems; Coins, chiefly Roman; Prints and Drawings, etc.

1799. William Fawkner, Esq.

A large collection of Drawings.

1805. T. Philipe, Esq.

A Colossal Hawk in white marble (Egyptian).

1805. George John, 2nd Earl Spencer, K.G., F.R.S.

Fragments of Egyptian Sculpture, and Inscriptions.

1807–1814. Lord Frederick Campbell.

Various Antiquities; a collection of ancient Deeds; and a Statue of the Hon. Anne Seymour Damer.

1807. Dr. Bancroft, Junr.

A marble Column, with a Greek inscription, from Aboukir.

1809. The Very Reverend Sir Richard Kaye, Bart., Dean of Lincoln. (*By bequest.*)

A collection of English Autographs; and Drawings by S. H. Grimm of English Views, Antiquities, etc.

1811. J. Charles Crowle, Esq. (*By bequest.*)

An illustrated copy of "Pennant's London."

1812. His Royal Highness Frederick, Duke of York, K.G.

The lower part of an Egyptian kneeling figure, with hieroglyphs.

1813. George, 3rd Earl of Ashburnham, K.G.

Roman bronze Statue of an Imperial personage; found at Barking Hall, Suffolk.

1814. The Society of Antiquaries.

Frescoes from St. Stephen's Chapel, Westminster.

1815. Peregrine Towneley, Esq.

A large number of ancient Bronzes, and specimens of ancient Pottery.

1816. Francis Towne, Esq. (*By bequest.*)

His views in Rome.

1817–60. George, 4th Earl of Aberdeen, K.G., K.T., F.R.S.

Inscription of Esarhaddon, King of Assyria, about 680 B.C.; Sculptures from Persepolis; a painted Greek Fictile Vase; and a collection of Greek Sculptures.

1817. Captain Caviglia.

Egyptian Antiquities obtained from the Great Sphinx, during excavations in the vicinity.

1817. Henry Salt and Louis Burkhardt, Esqs.

Head and part of body of a Colossal Statue from the ruins of the Memnonium, Thebes.

1817. Henry, 2nd Baron Selsey.

Roman silver Ornaments, and a bronze figure of Mars found in the parish of Barkway, Herts.

1818. Dorothea, Lady Banks.

Collections formed by Miss BANKS, of Printed Books on Tournaments, Chivalry, etc., and of Mediæval and Modern Coins and Medals; and a large collection of English Tokens.

1821. Somerset, 2nd Earl of Belmore.

Stone Sarcophagus from Thebes.

1822–30. Hudson Gurney, Esq.

Manuscript Collections for the History of Suffolk by Harry Jermyn; Seal of Æthelwald, Bishop of Dunwich; Roman Tesselated Pavement from Carthage.

1823. His Majesty King George IV.

The Library formed by King George III., consisting of about 65,250 volumes, exclusive of pamphlets; also Coins and Medals; Helmet from Olympia, etc.

1824. Richard Payne Knight, Esq. (*By bequest.*)

A large Collection of Marbles, Bronzes, and Engraved Gems; Greek Coins; and Drawings.

1825. Sir Richard Colt Hoare, Bart.

A collection of Printed Books on the topography of Italy.

1825. Joseph Fowler Hull, Esq.

A collection of Chinese Printed Books and Oriental Manuscripts.

1825. Sir Gore Ouseley, Bart.

The Persepolitan Marbles collected by him during his embassy the Court of Persia, etc.

1826. Adam Wolley, Esq. (*By bequest.*)
Manuscript collections, chiefly relating to Derbyshire.

1827. The Hon. Mrs. Anne Seymour Damer. (*By bequest.*)
A gold Snuff-box set with diamonds and with portrait of Napoleon I.

1828. Joseph Geneviève, Comte de Puisaye. (*By bequest.*)
His official Correspondence, having reference principally to the French Royalists, 1793-1825.

1828. The Reverend Thomas Kerrich. (*By bequest.*)
Drawings illustrative of Gothic Architecture in England.

1829. Francis Henry, 8th Earl of Bridgewater. (*By bequest.*)
His collection of Manuscripts; and Funded and Real Property for the maintenance and augmentation of the Collection. (The Egerton Manuscripts.)

1829. William, 3rd Earl of Radnor.
Gold Ring of Æthelwulf, King of England.

1829. Mrs. Mary Baldwin Williamson. (*By bequest.*)
Transcripts and versions of Oriental works, by the Reverend J. H. Hindley.

1830. Mr. John Doubleday.
A large collection of casts of Mediæval Seals.

1831. The Reverend George Coxe.
Diplomatic Papers, used by Archdeacon Coxe for his historical works.

1833. The Reverend Daniel Lysons.
Materials for his "Environs of London" and the "Magna Britannia."

1834–64. Sir John Gardner Wilkinson.
Numerous Antiquities, etc., collected by him in Egypt.

1834. William Marsden, Esq.
An extensive collection of Oriental Coins.

1834. His Majesty King William IV.
Statue of Venus; similar to the Venus of the Capitol.

1835. Major-General Thomas Hardwicke. (*By bequest.*)
Printed Books, Correspondence and Papers, etc.

1835. Algernon, Baron Prudhoe, afterwards 4th Duke of Northumberland.

Tablet recording Ethiopian campaigns of Amenophis III., from Semneh, Nubia; red granite Lions from Gebel Barkal, of the same period; and late Celtic Antiquities found at Stanwick, co. York.

1835–45. William Richard Hamilton, Esq.

Egyptian sculptures from Karnak, etc.; Greek sculpture from Melos and Athens; and other Antiquities.

1836. Sir Philip de Malpas Grey-Egerton, Bart., M.P., F.R.S.

A Roman Altar found at Chester.

1836. Sir Robert Hermann Schomburgk.

Ethnographical specimens from Guiana.

1837–51. Spencer, 2nd Marquess of Northampton, P.R.S.

Lid of a Sarcophagus of the Ptolemaic period; a wooden figure of Pasht; and a collection of Manuscript Music, formed by Gaspar Selvaggi, of Naples, etc.

1838. Charles, Baron Farnborough. (*By bequest.*)

Stock in the public Funds, as an addition to the BRIDGEWATER BEQUEST.

1838–39. Colonel Howard Vyse.

Fragments of Sarcophagus, Coffin, and Mummy of King Mykerinos, of the 4th Egyptian dynasty; and another Sarcophagus.

1839. Colonel William Martin Leake.

Marbles and Inscriptions from Greece.

1840. Colonel Howard Vyse, and John S. Perring, Esq.

Miscellaneous Egyptian objects from the Pyramids, including tools, scarabs, vases, etc.

1842–55. Vice-Admiral Sir Edward Belcher, K.C.B.

Ethnographical specimens; and a collection of Chinese objects.

1842. The Executors of Richard, Marquess Wellesley.

The official Correspondence and Papers of the MARQUESS WELLESLEY, Governor-General of India, 1798-1805.

1843. The Executors of Sir Keith Jackson, Bart.

Inscribed cuneiform Cylinders from Hillah in Babylonia.

1844. The Governors of the Welsh School and the Cymmrodorion Society.
Two large collections of Welsh Manuscripts.

1846. Lady Holland. (*By bequest.*)
A gold snuff-box given to her by the Emperor Napoleon, and set with an antique cameo.

1846-54. Captain Sir Everard Home, Bart., R.N.
Ethnographical specimens.

1846. His Imperial Majesty Sultan Abdul Medjid.
Slabs of the Frieze of the Mausoleum at Halicarnassos.

1846. The Church Missionary Society.
Ethiopic Manuscripts collected by Isenberg and Krapf.

1846. Domenico Dragonetti, Esq. (*By bequest.*)
Manuscript Music by various composers.

1846. The Rt. Hon. Thomas Grenville. (*By bequest.*)
The Library, comprising 20,240 volumes, formed by him at a cost of upwards of £54,000.

1847. The Sons of the Late Major William Yule, H.E.I.C.S.
Persian, Arabic, and Hindustani Manuscripts.

1848. Richard Goff, Esq.
Egyptian Antiquities, etc.

1849. Vincent Novello, Esq.
Manuscript Music by various English Composers.

1850-72. Professor John Ruskin.
Miscellaneous Antiquities from excavations at Ialysos in Rhodes.

1850. His Royal Highness Prince Albert, K.G.
Terracotta Relief of a man with a Tibetan dog, from Nimroud in Assyria.

1851. William Smith, Esq.
Caricatures and a few Sketches by James Gillray and other artists.

1852. The Hon. Richard Keppel Craven. (*By bequest.*)
Drawings, by Sir William Gell, of views in Greece and Asia Minor.

1854-56. Sir George Grey, K.C.B.
Ethnographical Collection, Drawings, etc., from New Zealand, etc.

1854. Littleton Annesley, Esq.
Egyptian and Coptic Sepulchral Tablets.

1854–93. Her Majesty Queen Victoria

Upper part of an Alabaster Statue of an Egyptian Monarch of the 28th dynasty; a marble block from Tripoli, with a Bilingual Inscription; a terracotta Head from Sebastopol; a bronze Prow from Actium; four large volumes containing the thanks of the French nation for assistance received from England during the distress in France in 1870–71; Jubilee Medal; and other donations.

1855. John Barrow, Esq.

Ethnographical collection from the Arctic Regions.

1855. Chambers Hall, Esq.

A collection of Drawings by Thomas Girtin; and various Antiquities.

1855–96. Sir Augustus Wollaston Franks, K.C.B., P.S.A., F.R.S.

An extensive collection of Chinese and Japanese Pottery and Porcelain; a selected collection of English Wares; a choice series of Italian Majolica; specimens of French, Spanish, and Persian Faïence; additions to the Museum collections of Glass; Mediæval and other Antiquities, including a valuable Casket carved in whale's bone, with Anglo-Saxon Runes; collections of Antiquities from the Lake Dwellings of Switzerland and France; collections illustrating Religions of the East; a large collection of Anglo-Saxon Coins; a Book of Prayers, formerly belonging to Queen Elizabeth, bound in enamelled gold; and a Roman bronze figure of Hercules found in Cumberland.

1856. The Rt. Hon. Sir William Temple. (*By bequest.*)

A large collection of Bronzes, Vases, Marbles, and miscellaneous Antiquities.

1857. William Haldimand, Esq.

Correspondence of Brigadier-General Bouquet, and of General Sir Frederick Haldimand, K.B., afterwards Governor of Quebec, during their commands in North America, 1757–85.

1858–88. Octavius Morgan, Esq., M.P.

Act constituting a municipal council at Cologne, 1396, with seals of may guilds attached; two remarkable Clocks, and curious measuring instrument; and (*by bequest*) a collection of Watches, Clocks, and Dials; Papal Rings; Chamberlains' Keys, etc.

1858. The Reverend Lord John Thynne, Canon of Westminster.

Correspondence of John, Lord Carteret, afterwards Earl Granville, Secretary of State.

1859. Miss Auldjo. (*By bequest.*)

A collection of Greek and Roman Vases, Bronzes, and Gold Ornaments.

1859. The Executors of Lady Raffles.

Javanese collection, formed by Sir Stamford Raffles.

1860. Anne Florence, Countess Cowper.

Correspondence of Thomas Robinson, afterwards Lord Grantham, Ambassador to Vienna, etc., 1730–50.

1861. Count John Francis William De Salis.

A very large collection of Roman Coins, and a collection of Swiss Coins.

1861. Mrs. Garle.

A collection of Etchings, by Robert Hills.

1862–63. Colonel Robert Lambert Playfair and General William Marcus Coghlan.

Himyaritic Inscriptions on bronze and stone; Altar with Himyaritic Inscriptions; Slab with Hebrew Inscription.

1863–77. The Hon. Robert Marsham.

South American and other Coins, etc.

1863. John, Earl Russell, K.G.

A collection of Sicilian Vases.

1864. Decimus Burton, Esq.

Drawings and notes of Egyptian Antiquities, etc., by James Burton.

1864. Cospatrick Alexander, 11th Earl of Home.

"Le Chappelet de Jhesus": a volume of miniatures executed for Anna, wife of Ferdinand, King of the Romans, afterwards Emperor of Germany.

1864. William Philip Price, Esq.

Greek Inscriptions from Kustenji.

1864. Edward Wigan, Esq.

A very fine collection of Roman Gold Coins.

1864–1880. Coventry K. D. Patmore, Esq.

A collection of Plays offered for representation at Drury Lane Theatre; the works of Thomas Aquinas, on vellum, Rome, 1570–71; and other works.

1865–95. The Trustees of the late Henry Christy, Esq.

The Christy Collection of Prehistoric Antiquities and Ethnography, with annual additions; and other donations.

1865. Claude James Erskine, Esq.

Papers of the oriental scholars, John Leyden and William Erskine.

1865. John Payne, Esq.

Transcripts of Papal Documents, and various Manuscripts.

1866–79. Sir Walter Calverley Trevelyan, Bart. (*By gift and bequest.*)

Charters, Rolls, and Papers of the family of Calverley, from the 12th century; Autograph letters; Antiquities and Coins; Drawings, etc.

1866. Dominic E. Colnaghi, Esq., H.M.B. Consul, Florence.

A collection of Terracottas, from Cyprus.

1866. Samuel Sharpe, Esq.

Statue bearing the name of Kha-em-usit, fourth son of Rameses II. and Governor of Memphis.

1866. James Woodhouse, Esq. (*By bequest.*)

A large series of Greek Coins, and miscellaneous Antiquities.

1867–69. James Hughes Anderdon, Esq.

The Catalogues of the Royal Academy from 1769 to 1849, and of the Society of Artists of Great Britain from 1760 to 1791, illustrated with Prints and Drawings; and "Edwards' Anecdotes of Painters," illustrated.

1867. George Witt, Esq.

A collection of articles relating to the Roman Bath, etc.

1868. Sir Matthew White Ridley, Bart.

Mural Painting from the Appian Way.

1868. Felix Slade, Esq. (*By bequest.*)

A large collection of Glass, Prints, Manuscripts, Bindings, and other Works of Art.

1869–73. His Royal Highness the Prince of Wales, K.G.

Egyptian Coffins and Mummies of Bek-ren-es of the 25th, and Sheps-sheta of the 26th, Dynasty, about B.C. 650, from Kurnah; Greek Inscriptions from Rhodes; and other donations.

1869–86. Sir Walter Elliot, K.C.S.I.

Antiquities from the Nilgiri Hills; numerous Indian grants inscribed on copper plates; other Indian Antiquities; and an important series of Coins of Southern India.

1870–72. Sir Charles Wentworth Dilke, Bart., M.P.

Correspondence and Deeds of the family of Caryll of West Grinstead and Lady Holt, Harting, co. Sussex; a collection of various editions of Pope and of works illustrative of that author; also a collection of the Letters of Junius and papers on the Junius Controversy.

1870. Henry Hunter Calvert, Esq.

Terracotta Figures of the Græco-Egyptian period, etc.

1870. The Royal Institution.

Egyptian and other Antiquities; and a medical Hieratic Papyrus.

1870. George Poulett Scrope, Esq., F.R.S., and Edward Chaddock Lowndes, Esq.

Letters, Papers, and Deeds relating to the family of Scrope, of Castle-Combe, co. Wilts.

1871. Colonel William Francis Prideaux.

Himyaritic Inscriptions, and various Antiquities.

1872. The Family of the late George Bridge, Esq.

Indian Sculptures collected by General Charles Stewart.

1872–77. Signor Alessandro Castellani.

Terracotta reliefs from Capua.

1872. William, 10th Duke of St. Albans.

Greek Sculptures, Inscriptions, and miscellaneous Antiquities, from Iasos in Caria.

1873. Mrs. Lina Balfe.

English Operas in full score by her husband, Michael William Balfe, in manuscript.

1873. Hugh, 3rd Marquess of Westminster.

Early Deeds of Reading Abbey, Berks.

1874–78. Rear-Admiral Spratt, C.B., F.R.S.

Greek Inscriptions, etc.

1874. Harriet, Lady Fellows. (*By bequest.*)

An important collection of Watches.

1875. The Reverend William Sparrow Simpson, D.D.

Bronze head of the Axe of Kames, King of Egypt, about 1750 B.C.

1877. The Governor and Company of the Bank of England.

A collection of Coins and Medals of all classes.

1877. The Hon. Maria Otway-Cave.

Diary, Correspondence, and Papers of Henry Stuart, Cardinal York, 1715–1810; and Papers relating to the family of Sobieski, 1691–1781.

1878. John Henderson, Esq. (*By bequest.*)

A fine collection of Italian Majolica; Damascus, Rhodian, and Persian Faïence; Metal Work and Oriental Arms; Water-colour Drawings, etc.

1878. General Augustus William Henry Meyrick.

A collection of small Egyptian objects; Greek, Roman, and other Antiquities; Works of Art; and a fine collection of Oriental Arms, Playing-cards, etc.

1879–83. The Reverend William Greenwell, D.C.L., F.R.S.

A large collection of Antiquities excavated by the donor from British Barrows, and described in his work on the subject; a further collection of similar Antiquities; a collection of Flint Implements from Norfolk, illustrating the working of flint by the inhabitants of Britain during the Stone Period; and other Antiquities.

1879. William White, Esq. (*By bequest.*)

A sum of £65,411, expended in building a Gallery for the Mausoleum Sculptures and the addition to the Museum known as the "White Wing."

1880. The Reverend Thomas William Webb.

Bust of John Churchill, Duke of Marlborough.

1880–81. C. Delaval Cobham, Esq.

A large green jasper Cylinder, inscribed with the name of Urbau, King of Ur, in Babylonia, about B.C. 2500; marble obelisk from Cyprus, with Phoenician inscription.

1880–82. The Secretary of State for India in Council.

Large collection of Indian Sculptures from Amaravati, Yusufzai, etc.; and Indian Coins.

1881. William Burges, Esq., A.R.A. (*By bequest.*)

A selection from his Antiquities and Illuminated Manuscripts, the former consisting chiefly of European and Oriental Armour.

1882. Miss Isabella Bewick.

A collection of Drawings and proofs of Woodcuts by her father, Thomas Bewick.

1882. J. Deffett Francis, Esq.

Drawings by Richard Cook and others.

1882. Miss Pye.

A large collection of proofs of Engravings by her father, John Pye.

1883. H. Rivett-Carnac, Esq.

A large collection of Stone Implements from N.W. India

1883. Thomas Layton, Esq., F.S.A.

A Roman short iron Sword with remains of the bronze sheath, found in the Thames at Putney.

1883. Major F. Hunter.

Himyaritic Inscriptions.

1883. The Rev. Charles Whateley.

Anglo-Saxon Antiquities from a barrow at Taplow, Bucks.

1884. Professor Sidney Colvin.

Original Drawings by George Romney, John Flaxman, and Thomas Stothard.

1884. Henry Seebohm, Esq.

Bronze objects found in ancient graves near Krasnoyarsk, Siberia.

1884. Mrs. William Shaw.

A Drawing by Martin Schongauer, signed and dated.

1884. Francis Charles, 9th Duke of Bedford, K.G.

A large series of carved Wooden Figures and Masks from a native temple in New Ireland, Western Pacific.

1884. Sir Michael Costa. (*By bequest.*)

Original scores of his Compositions.

1885–95. The Egypt Exploration Fund.

Selections from Antiquities discovered on the sites of Naucratis Bubastis, El-Bersheh, and elsewhere.

1885–87. E. M. Satow, Esq.

Japanese and Corean books ; and Siamese Antiquities.

1885. Charles Henry, Baron Hillingdon.

Marble figure of a Bull, from Athens.

1885. Edward Gilbertson, Esq.

A collection of Drawings by Thomas Rowlandson.

1885. Miss Julia Carrick Moore.

Drawings by Henry Fuseli, R.A.

1885. Thomas Alexander Edward Addington, Esq.

A large collection of Rubbings from English monumental Brasses.

1886–89. Walter John, 4th Earl of Chichester.

The official, political, private, and domestic Correspondence and papers of Thomas Pelham-Holles, Duke of Newcastle First Lord of the Treasury, etc., died 1768; and Correspondence and papers of Thomas Pelham, 1st Earl of Chichester, died 1805; and of Thomas Pelham, 2nd Earl of Chichester, Secretary to the Lord Lieutenant of Ireland, and Home Secretary and Postmaster-General, died 1826; with Charters, manorial Rolls, and household Accounts of the Pelham family.

1886–93. John, Baron Savile, G.C.B.

Antiquities from Lanuvium, Porta Portese, etc.; casts of sculptures at Persepolis.

1886–93. Messrs. T. Agnew and Sons.

Collections of fine proofs of modern Engravings and Etchings.

1886. Mr. L. H. Lefevre.

A collection of fine proofs of modern Engravings and Etchings.

1886. Maurice Y. Portman, Esq.

A large collection of Ethnographical objects from the Andaman Islands, and a series of anthropological photographs of the natives.

1887-93. Charles Drury Edward Fortnum, Esq., D.C.L., V.P.S.A.

An early Persian vase; a lamp of Damascus ware, made for the Mosque of Omar, 1549; choice specimens of porcelain, etc.; and a waxen portrait of Michelangelo Buonarroti by Leo Leone.

1887. Henry Vaughan, Esq.

Six sheets of studies by Michelangelo Buonarroti, etc.

1887. The Queensland Commissioners at the Indian and Colonial Exhibition, 1886.

A large collection of Ethnographical objects from New Guinea.

1887. Major-General Sir Alexander Cunningham, R.E., K.C.I.E., C.S.I.

Numerous Antiquities from India, including Tope-relics, Sculptures, etc.

1887. Edward Horace Man, Esq.

A large collection of Ethnographical objects from the Nicobar Islands.

1887, 1895. Jesse Haworth, Esq.

Portions of an Egyptian Seat or Throne, and many other Egyptian Antiquities; and early Greek Papyri.

1888–95. Henry Martyn Kennard, Esq.

Mummies with portaits, and various other Egyptian and Greek Antiquities; and early Greek Papyri.

1888, 1891. The Cyprus Exploration Fund.

Specimens of Sculpture, Vases, Gold Ornaments, and other Antiquities from Cyprus.

1888–1895. The Royal Colonial Institute.

Files of Colonial Newspapers.

1888. Miss Isabel Constable.

Drawings by her father, John Constable, R.A.

1888. Colonel Falkland Warren, R.A.

Vases and other Antiquities from Cyprus.

1888. Major-General Sir Francis W. Grenfell, K.C.B.

Wooden Models and other Egyptian Antiquities.

1888. Arthur Ditchfield, Esq. (*By bequest.*)

A collection of Lithographs and Etchings.

1889–1895. Lady Charlotte Schreiber. (*By gift and bequest.*)

Various Mediæval Antiquities and Works of Art; a collection of historical Fans; and a large collection of Playing Cards of various countries.

1889. Pandit Bhagwânlâl Indraji, LL.D. (*By bequest.*)

A collection of 4,000 ancient and mediæval Indian Coins; and the capital of a Column with inscriptions in Bactrian-Pali, about A.D. 50.

1889. Malcolm K. Macmillan, Esq.

An archaic Greek Lekythos, of the 6th century B.C.

1889, George James, 9th Earl of Carlisle.

Statuettes and other Egyptian Antiquities.

1889. The Rio Tinto Company.

The remains of a Roman Water-wheel.

1889. Robert Needham Philips, Esq.

A Majolica Vase, of unusual excellence, ascribed to Orazio Fontana.

1889. Arthur F. Wheeler, Esq.

The Lid of an Egyptian Coffin, of the 18th Dynasty.

1889. The Royal Commission for Victoria at the Paris Exhibition.

Books, Maps, and large Ethnographical Views in New Guinea.

1890. Mrs. Hannah Streatfeild.

Collections formed by the Rev. Thomas Streatfeild for the History of Kent.

1890. Edward Henry, 15th Earl of Derby, K.G.

A series of Danish and other Flint Implements.

1890. James Edward Nightingale, Esq.

Specimens of Bristol and Plymouth Porcelain.

1890. James Ludovic, 26th Earl of Crawford.

A collection of Archæological Engravings, by William Fowler, of Winterton.

1890. The Hon. Robert Henry Meade, C.B.

Specimens of Chinese Egg-shell Porcelain of fine quality.

1890. Hugh Cecil, 5th Earl of Lonsdale.

A collection of Ethnographical Specimens from Arctic America.

1891. Robert Chignell, Esq.

A British gold Torc, found at Dover.

1891. Señorita Llanos Keats.

Letters of the poet, John Keats.

1891. Mrs. Charles Lee Lewes.

Autograph works of George Eliot.

1891. Thomas Keay Tapling, Esq., M.P. (*By bequest.*)

A large collection of Postage-stamps of all nations.

1891. Miss Elizabeth Moreton.

Correspondence and Muniments of the Family of Moreton, of Cheshire.

1891. Mrs. Elizabeth Cruikshank. (*By bequest.*)

A large collection of Etchings and Drawings by George Cruikshank.

1892. The Darbar of Jind, Punjab.

The Sacred Book of the Sikhs, with lectern, etc.

1892. Major Richard Carnac Temple.

A collection of Burmese and Indian coins, and ethnographical specimens from Burmah.

1892. Miss Emma Turnour Turner. (*By bequest.*)
The sum of £2,000, for Excavation of ancient sites.

1892. Lieut.-General Sir Francis Booth Norman, K.C.B.
Armenian books and MSS.

1892. Henry Eddowes Keene, Esq.
Etchings by Charles Keene.

1892. Rev. Greville John Chester. (*By bequest.*)
An early Babylonian weight, etc.

1892, 1893. The Egyptian Government.
A granite monolithic shrine; and mummy-cases of priests of Amen, etc.

1893. John Malcolm, Esq., of Poltalloch.
The Sforza MS. Book of Hours.

1893. John Wingfield Malcolm, Esq., C.B.
A cartoon by Michelangelo Buonarroti.

1893. Miss Mary Augusta Gordon. (*By bequest.*)
The original Journals of General Gordon written at Khartoum, etc.

1894. Francis Edward Whelan, Esq.
Portion of an Assyrian sculptured slab.

1894. John Edward Taylor, Esq.
Proof engravings after J. M. W. Turner.

1894. Thomas Washbourne Gibbs, Esq. (*By bequest.*)
Autograph Journals of Laurence Sterne, and other Autographs.

1894. Hugh Owen, Esq.
A plaque of Bristol Porcelain.

1894. Hugh Galbraith Reid, Esq.
Historical and other Autographs.

1894. Lieut.-Colonel Allan Cunningham, R.E.
A fine collection of Hindu Coins.

1894, 1895. His Imperial Majesty Sultan Abdul Hamid II.
A collection of Turkish Books, etc.

1895. William Mitchell, Esq.
A fine collection of Woodcuts of the 15th and 16th centuries.

INTRODUCTION.

THE British Museum has been of gradual, and until of late years of slow, growth. It dates its actual foundation from the year 1753, when an Act of Parliament was passed "for the purchase of the Museum or Collection of Sir Hans Sloane, and of the Harleian Collection of Manuscripts; and for providing one General Repository for the better reception and more convenient use of the said collections, and of the Cottonian Library, and of the additions thereto." Virtually, its origin may be ascribed to the formation by Sir Robert Cotton, at the end of the 16th and beginning of the 17th centuries, of his noted collection of Manuscripts, embracing biblical, historical, and literary remains of the early and middle ages, and especially rich in English literature, monastic records, and state papers. The collection received augmentations from his descendants, and was eventually presented to the nation by his grandson, Sir John Cotton, in the year 1700. It was in consequence of the destruction by fire, in 1731, of the house at Westminster in which the Cottonian Library was placed that the Government of that time was induced to consider the scheme of a general repository for that and similar collections realized by the Act of foundation of the British Museum.

Foundation

Cottonian Library

The several collections enumerated in the Act of Incorporation—the Museum of Sir Hans Sloane, the Harleian Manuscripts, and the Cottonian Library—were designated "The British Museum," and placed under the care of a body of Trustees.* In the year 1754 they were deposited in

Sloane Museum
Harleian Manuscripts

* The Trustees under the Act of Incorporation were the Archbishop of Canterbury, the Lord Chancellor, the Speaker of the House of Commons, the Bishop of London, and the principal Officers of State for the time being; six representatives of Founders' families; the Presidents of the Royal Society and the College of

Montagu House

Montagu House, Bloomsbury, which had been built for Ralph, Duke of Montagu, and the site of which is occupied by the existing Museum. They were opened to the public on the 15th of January, 1759. Admission to the galleries of antiquities and natural history was by ticket only, on application in writing; and the number of tickets issued was, in the first instance, limited to ten for each of three hours in the day. Visitors were not allowed to inspect the cases at their leisure, but were conducted through the galleries by officers of the house. The hours of admission were subsequently extended, but it was not till the year 1810 that the Museum was freely accessible to the general public, for three days in the week, from ten till four o'clock. The present arrangement, by which it is opened on every week-day, and only particular rooms are closed on certain days, dates from the month of February in the year 1879. Since the beginning of February, 1890, the exhibition galleries, lighted by electric light, have been opened, in divisions, on week-day evenings from eight to ten o'clock.

For a long period Montagu House was made to accommodate the Library and Museum, together with the collections which had subsequently accrued to them, and, in the year 1816, accommodation for the Elgin Marbles had been obtained by temporary additions to the old building; but in the year 1823 space was demanded for George the Third's extensive Library, then become public property. It had now, in some measure, become apparent to what dimensions a combined National Library and Museum of art, archæology, and natural history might be expected to attain. It was

New Building

determined therefore to erect a special gallery for the reception of the Royal Library, and to make it a portion of a new building designed for the other collections, in place of Montagu House. By the year 1845 the four sides of the present Museum, as designed by Sir Robert Smirke, had been erected, and Montagu House had been removed. The front of the building measures 370 feet. The sculptures in the

Physicians; and fifteen other Trustees to be elected by them. Subsequently the Presidents of the Royal Academy of Arts, and of the Society of Antiquaries, a Trustee by special nomination of the Sovereign, and three more Family Trustees were added.

pediment, representing the Progress of Civilization, were executed by Sir Richard Westmacott.

Reading Room

As time went on it was found necessary to make additions to the new buildings, and in 1857 the present magnificent Reading Room, with its surrounding galleries for books, was erected in the central quadrangle by Mr. Sidney Smirke, from designs suggested by the late Sir Anthony Panizzi, when he was Keeper of the department of Printed Books.

By this addition provision was made for the extension of the Library for many years; but the archæological and natural history collections had much outgrown the spaces allotted to them, and, after much deliberation, it was eventually determined to provide a separate building for the Natural History. The collections were transferred to the new Museum in Cromwell Road, South Kensington, in the years 1880–1883.

White Wing

Notwithstanding the considerable gain of space obtained by this removal, there still was urgent need of further accommodation for some of the departments; and this was happily met by means of a large bequest from Mr. William White, who died in 1823, to accrue on the death of his widow. This occurred in the year 1879; and from the funds then become available—£65,411—a new gallery was built for the Mausoleum marbles, and an entire new wing erected on the south-east side of the Museum, affording accommodation for the department of Prints and Drawings; a reading room and storage space for newspapers and parliamentary papers; two fine exhibition galleries; and working rooms for the department of Manuscripts, with additional space for its collections.

Original departments

Of the several departments which constitute the present Museum some have been only gradually developed. Originally there were only three, viz.: of Manuscripts, Printed Books, and Natural History; the Coins and Medals, and Prints and Drawings, being united with the Printed Books.

Department of MSS.

The Department of Manuscripts, at first consisting of the Sloane, Harleian, and Cottonian collections, was augmented in the year 1757 by the incorporation of the Royal MSS. from St. James's, and subsequently by the King's MSS. collected by George the Third. Large private collections

have also from time to time been added: the Birch, the Lansdowne, the Arundel, the Burney, the Hargrave, the Egerton, and the Stowe MSS. The manuscripts purchased from the annual parliamentary grant, or acquired by donation or bequest, and now forming the largest collection, are known as the Additional MSS. The latest addition of importance is the Sforza Book of Hours, presented by Mr. John Malcolm, of Poltalloch, in 1893. The department contains upwards of 55,000 volumes (including more than 9,000 in Oriental languages), besides Greek, Coptic and Latin papyri, charters, and seals.

Department of Printed Books

The Department of Printed Books, like that of Manuscripts, received its first great augmentation by the donation of the Royal Library in 1757. As has already been noticed, the great library formed by King George the Third was added in 1823. Other important additions have been the libraries of the Rev. C. M. Cracherode in 1799, of Sir Joseph Banks in 1820, and of Mr. Thomas Grenville in 1847. Under the Copyright Act of 1842, the department receives a copy of every book published in the United Kingdom; and considerable additions are also annually made by purchase. The department now contains about 1,600,000 volumes.

Department of Oriental Printed Books and MSS.

A new Department of Oriental Printed Books and MSS. has been recently created, which will have the control of the oriental collections already brought together in the two Departments just noticed, and of all oriental literature to be acquired in the future.

Department of Antiquities

The antiquities which belonged to the original collections brought together in 1753 and their additions were not formed into a separate Department of Antiquities until the year 1807. This department existed from that date until 1861. It was then subdivided into the three Departments of Greek and Roman Antiquities; Coins and Medals; and Oriental Antiquities, with British and Mediæval Antiquities and Ethnography attached. Subsequently, in the year 1866, a fourth Department of British and Mediæval Antiquities and Ethnography was created.

Greek and Roman Antiquities

The first considerable addition to the Greek and Roman antiquities was the collection formed by Sir William

Hamilton, while ambassador at the Court of Naples, the nucleus of which was the collection of fictile vases belonging to the family of Porcinari. It included, in addition, numerous objects in terracotta and in glass, very many coins and medals, together with bronzes, sculptures, gems and miscellaneous antiquities; and it was purchased, in 1772, by a special parliamentary vote of £8,400. A large portion of a second collection, of equal extent to the first, was lost by shipwreck. **Hamilton Collection**

In the years 1805 and 1814 the department was further enriched by purchases of classical sculpture and other objects collected by Charles Townley, of an ancient family of Lancashire. The collection includes the majority of the finer single statues now in the Museum. The chief of them came from excavations at Hadrian's villa, near Tivoli; from the Mattei collection at Rome; from excavations at the Villa of Antoninus Pius at Monte Cagnuolo, near the ancient Lanuvium; and from the Villa Montalto at Rome; or were acquired by purchase. During the collector's life these marbles were preserved in a house adapted for the purpose in Park Street, Westminster. Mr. Townley died in the year 1804. By his will he bequeathed his collection to his brother, on condition of his expending on a building, for its exhibition, a sum of not less than £4,500; or, failing his brother's acceptance of this condition, to his uncle, on the same terms; if declined by both legatees, it was to go to the British Museum. In the following year, 1805, a grant of £20,000 was obtained from Parliament to enable the Trustees to make an arrangement with the family for the purchase of the marbles; and subsequently, in 1814, the bronzes, coins, gems, and drawings of the Townley collection, which were not included in the bequest, were acquired for the sum of £8,200. **Townley Marbles**

The years 1815 and 1816 are the period of the enrichment of the Museum by the acquisition of portions of the frieze, metopes, and pedimental sculptures of the Parthenon of Athens, and of the frieze of the Temple of Apollo at Phigaleia, in Arcadia. The Parthenon sculptures—some of the most precious relics of antiquity—with other works of Greek art at its highest point of excellence, had been brought together by the Earl of Elgin, chiefly during his embassy at **Parthenon sculptures (Elgin Marbles)**

Constantinople, at the beginning of the present century. An Act for the purchase of his collection, for £35,000, was passed in July, 1816.

Phigaleian Marbles

The Phigaleian marbles had been excavated by Mr. C. R. Cockerell, the architect, and others, who had formed an association for the purpose of exploration of antiquities. They were purchased in 1815-1816 for £19,000.

Payne-Knight collections

Another interval of ten years was followed by the acquisition of Mr. Payne-Knight's marbles, bronzes, coins, and other antiquities, which were bequeathed by him to the Museum, and were estimated at the time at not less than £60,000.

Lycian Marbles

The marbles recovered by Sir Charles Fellows from the sites of buried cities in Lycia, including the interesting remains of the Nereid Monument from Xanthos, were received in 1845.

In 1846 twelve slabs of the Mausoleum were, with the permission of the Porte, removed from the castle of Budrum, and presented by Viscount Stratford de Redcliffe.

Mausoleum remains

In the years 1856 and 1857 were acquired the remains of the famous Mausoleum, with other works from Budrum, the ancient Halicarnassos, recovered by Sir Charles T. Newton.

Sculptures from Cyrenè,

Since that time many choice specimens of Greek sculpture have been added to the Museum; among which may be mentioned those obtained from excavations at Cyrenè in 1861, and those purchased from the Farnese Palace at Rome in 1864. The latest acquisitions of importance are the remains of extremely interesting sculptured columns and other objects recovered from the buried ruins of the Temple of **Ephesus,** Artemis (Diana) at Ephesus in the years 1863–1875, under the direction of Mr. J. T. Wood; and a series of architectural members and pieces of sculpture, together with a number of very important Greek inscriptions, excavated by the Society of Dilettanti on the site of the Temple of Athenè **Priené** Polias at Priené, and presented to the Museum in 1870.

The collections of sculpture successively absorbed by the Museum were, in the majority of instances, accompanied by other monuments of ancient art—as bronzes, fictile vases, gems, and gold ornaments. These received large additions from the purchases made at the sale of the celebrated Pour-

talès collection in 1865 ; and by the acquisition of the Blacas collection, chiefly of engraved gems and Roman silver plate, in the year 1866, of the two collections of gold ornaments, bronzes, and other antiquities, purchased from Mr. Alessandro Castellani in 1872 and 1873 respectively, and of the collections of engraved gems of the Earl of Carlisle and of Roman silver plate from Chaourse in France, in 1890 and 1891. Recently an interesting series of antiquities has been recovered from excavations at Amathus and Curium in Cyprus, undertaken with part of the bequest made by Miss E. T. Turner in 1892.

Pourtalès, Blacas, and Castellani collections

Carlisle Gems.

Turner bequest.

As was to be expected from their many-sided interest, the collection of coins and medals, from being a small branch of general antiquities, has grown to be a separate department. The first considerable acquisitions were derived from the general collections of Sir Robert Cotton and Sir Hans Sloane, and from the collection bequeathed in 1796 by C. M. Cracherode. The cabinet of Anglo-Saxon coins of Samuel Tyssen was purchased in the year 1802 for £620; and this was followed, in 1805 and 1814, by the Townley collection; in 1810 by that of English coins formed by Edward Roberts, of the Exchequer, bought by Parliamentary vote for £4,200; in the following year by the Greek coins of Colonel de Bosset (£800); in 1818 by the collection formed by Miss Sarah Banks; in 1823 by the Royal Collection of coins and medals; in 1824 by the coins and medals in Richard Payne-Knight's collection; in 1833 by the Greek and Roman coins of H. P. Borrell, of Smyrna (£1,000); in 1834 by the oriental collection presented by William Marsden; in 1856 by Greek and Roman coins from Sir William Temple's collection; in 1861 by Count De Salis's present of Roman coins of all metals; by that of Mr. Edwin Wigan of imperial Roman gold coins, in 1864; by upwards of 4,000 coins, chiefly Roman gold, from the Blacas collection in 1866; and in the same year by the Greek coins bequeathed by Mr. James Woodhouse. In 1872, the sum of £10,000 was expended in the purchase of the finest specimens of Greek and Roman coins in the Wigan collection. In 1877, a very important addition was made to the collection by the donation of

Coins and Medals

the cabinet of coins and medals belonging to the Bank of England, including the Cuff and Haggard medals. In 1882, the Secretary of State for India presented a large collection of the coins of Bactria and India of about 2,400 pieces, known as the "India Office Collection"; and this series has been further increased by a valuable donation from Sir Walter Elliot, in 1886, and by a bequest from Pandit Bhagwânlâl Indraji, in 1889; and by the purchase, in 1888, under special grant of £2,589, of a portion of the collection formed by General Sir Alexander Cunningham, whose fine collection of Hindu coins also was presented, in 1894, by his son, Colonel Allan Cunningham.

Egyptian antiquities

The department of Oriental Antiquities has, since the year 1886, had the more precise title of the Department of Egyptian and Assyrian Antiquities.

The main foundation of the Egyptian collection was laid by the acquisition, in August, 1802, of the antiquities which passed into possession of the British army on the capitulation of Alexandria in the previous year. Gifts, bequests, and purchases since that date have contributed to make the Museum collection one of the finest and most complete. The sculptures are worthily displayed in the handsome galleries on the western side.

Babylonian and Assyrian antiquities

The Museum collection of Babylonian and Assyrian Antiquities is unrivalled. The excavations prosecuted by Sir Henry Layard, Sir Henry Rawlinson, and others, on the sites of ancient Babylon, Nineveh, and other cities of Mesopotamia, have resulted in the discovery of the remains of temples and palaces, of the sculptures which adorned their walls and courts, of thousands of tablets impressed with the cuneiform writing of Babylonia and Assyria, from which the history and literature of those countries have been largely recovered, and of objects without number which illustrate the life and manners of the people.

Phoenician antiquities

A small, but growing, collection of Phoenician Antiquities and other Semitic Antiquities also forms part of this department.

British and Mediæval antiquities and Ethnography

The original conception of the Museum as the combination of a library with works of classical art and specimens of natural history for a long time almost excluded the important

branches of British and Mediæval Antiquities and Ethnography, although they were from the beginning partly represented by a portion of the Sloane Museum. The department which was created in 1866, to take charge of such collections, though of late growth, has rapidly developed, and is now a conspicuous division of the Museum. All antiquities found in the British Isles have been assigned to this department; not only those which fall under such national denominations as Anglo-Saxon or Celtic, but also the antiquities of Roman origin which, though differing but little from those found on the Continent, have a local value as illustrating the Roman occupation of Britain.

Roman antiquities found in Britain

The Mediæval section has been greatly assisted by bequests and donations—by the bequests of Mr. Felix Slade, in 1868, chiefly of glass; of Mr. John Henderson, in 1878, of rare pottery, oriental arms, etc.; of Mr. William Burges, in 1881, of European and oriental armour; and of Lady Fellows, in 1874, and Mr. Octavius Morgan, in 1888, chiefly of watches; and by the gift of Major-General Meyrick, in 1878, of oriental armour and military weapons, with other objects. An extensive collection of Chinese and Japanese porcelain; a selected series of English wares; and choice specimens of Italian majolica, and of French, Spanish, and Persian faïence; together with antiquities of all descriptions, have been from time to time presented by the present Keeper of the department, Sir Wollaston Franks, to whose friendly influence, moreover, the Christy, Slade, and Henderson bequests are to be attributed. Among the principal purchases are those at the Bernal sale in 1855, for which a parliamentary grant of £4,000 was made; and, in 1856, of the carved ivories collected by Mr. W. Maskell. The latest addition of importance is the enamelled Gold Cup, originally in possession of Charles V. of France and afterwards in the treasury of the kings of England, purchased partly from private subscriptions, partly from a special grant.

Mediæval collections
Slade
Henderson
Burges
Fellows
Morgan
Meyrick
Franks
Ivories
Gold Cup.

Prehistoric archæology can scarcely be said to have existed until the second quarter of the present century; and, although the first discovered palæolithic implement was actually in the Sloane Museum, the collections of this nature

Prehistoric collections

have been necessarily of recent formation. By the gift, in 1865, of the large and important series of prehistoric antiquities and ethnographical objects formed by Mr. Henry Christy, and, since that date, by frequent and valuable accessions, the prehistoric section of the Museum has been brought into nearer correspondence with scientific requirements in the study of the life of primitive man. This section now contains the most important series in existence of remains from the caves of France, chiefly derived from the Christy collection; and it continues to benefit largely by the annual donations made by the Christy Trustees.

Christy

British prehistoric antiquities

The collection of British antiquities has been enriched by the donation from Canon Greenwell of his very valuable collection of early remains excavated from the barrows of England, and comprising about 200 British urns and a number of relics found with them.

Ethnographical collections

The Ethnographical section which in former years was represented principally by the collections obtained from the South Seas during Captain Cook's voyages of discovery, has recently grown with remarkable rapidity, being augmented by the Christy collection, as already noticed, and by numerous other donations. It now ranks as a collection of the first importance; and occupies the full length of the gallery on the Eastern side of the Upper Floor.

Indian antiquities

Although the antiquities of India have always been represented in the Museum, the collection was not considerable: and this was the less important as the Indian Government had a Museum in London. In consequence, however, of the abolition of this institution, the British Museum came into possession of the early Buddhist sculptures from Peshawur and the Amaravati Tope. Other acquisitions from this source, added to what was already in the British Museum, were found to form a fair representation of the chief Indian religions; and the opportunity was taken to arrange the collection in a manner to illustrate the differences between the sacred objects of the Buddhist, Jain, Brahman, and other sects.

Prints and Drawings

The Department of Prints and Drawings occupies but a small space in the Museum building, but its contents entitle it to rank among the first of its kind, comprising a fine

collection of original drawings of the Old Masters, with etchings and engravings of the different schools from the earliest period to recent times. In addition to accumulations by purchase, it includes the collections of Sir William Hamilton, acquired in 1772; of Mr. Townley, 1805, 1814; of Baron Moll, 1815; of Mr. Payne-Knight, 1824; of Mr. Sheepshanks, purchased in 1836; of Mr. Harding, purchased in 1842; of Raphael Morghen's works, purchased in 1843; Sir William Gell's drawings, bequeathed by the Honourable Keppel Craven, 1852; the political prints of Mr. Edward Hawkins, formerly Keeper of the Antiquities, purchased in 1867; the collection of Mr. Felix Slade, bequeathed in 1868; that of Mr. John Henderson, bequeathed in 1878; the collection of early wood cuts formed by Mr. William Mitchell and presented by him in 1895; and the collection of drawings of the Old Masters and engravings formed by Mr. John Malcolm, of Poltalloch, and purchased by special Parliamentary grant in 1895.

The present Guide-book gives a general description of the contents of the Exhibition Galleries of the Museum. It does not lie within the scope of such a work to supply information which it may be supposed has already been acquired in the ordinary course of education. For example, the main facts of Greek and Roman history and mythology are within the knowledge of most; and any deficiency may be readily supplied from the numerous books of reference. But an exception to this principle has been allowed wherever previous acquaintance with a subject cannot fairly be expected. Thus the unique character of the Museum collections of Egyptian and Assyrian antiquities justifies the insertion of historical sketches and other aids to a better understanding of them; and an attempt has been made to explain in few words the technical development of any art which is usually only known to the specialist and the expert.

E. MAUNDE THOMPSON,

Principal Librarian and Secretary.

May, 1896.

THE Exhibition Galleries of the British Museum occupy the southern, eastern, and western sides of the Ground Floor and the whole of the Upper Floor. The doorway on the right of the Entrance Hall leads to the Department of MSS. and the King's Library; that immediately on the left leads to the Sculpture Galleries of the several Departments of Antiquities. In the rooms of the Upper Floor are exhibited antiquities, coins, prehistoric and ethnographical collections, porcelain and glass, and prints and drawings.

This Guide first describes the antiquities in the Annex to the Hall and in the Sculpture Galleries on the Ground Floor. Thence ascending to the Upper Floor by the North-west Staircase, it deals first with the Egyptian and Babylonian and Assyrian antiquities; then with the Cyprian and Semitic antiquities and the collections illustrating Religions; then with the Vases, Bronzes, Etruscan and other collections, Coins, Gold and Silver Ornaments, Gems, and Terracottas, chiefly of the Department of Greek and Roman Antiquities, in the western and south-western Rooms. It next describes the Indian Sculptures on the Principal Staircase; and the contents of the Prehistoric Saloon, of the Anglo-Saxon, the Anglo-Roman, and the Mediæval Rooms, and of the Asiatic Saloon, which occupy the south-eastern portion of the Upper

Floor. The Ceramic and Glass collections and the exhibition of Prints and Drawings in the White Building are then dealt with. Returning to the main building, the visitor will examine the contents of the Ethnographical Gallery, which occupies the eastern side of the Upper Floor, and of the Room of American Antiquities. Thence descending the North-east Staircase, he enters the King's Library, which extends along the east of the Ground Floor; and the Guide describes the specimens of Printing, etc., here displayed. It concludes with an account of the Manuscripts and Autographs, etc., exhibited in the Manuscript Saloon, and of the Illuminated Manuscripts and Bindings in the Grenville Library, through which the Entrance Hall is reached again.

DEPARTMENTS OF ANTIQUITIES.

THE collections in these Departments are divided into two series. The first, consisting of Sculpture, Inscriptions and Architectural remains, occupies the Ground Floor of the South-western and Western portions of the building and an annex to the Entrance Hall; and to this division have been added some rooms in the basement The second series, placed in a suite of rooms on the Upper Floor, comprehends the smaller remains, of whatever nation or period.

The arrangement of the four principal series of sculptures may be stated generally as follows: the **Roman** sculptures, with the Greek sculptures of the time of the Roman empire, occupy the South side, running East and West; the **Egyptian**, the **Assyrian**, and the **Greek**, strictly so called, are in four parallel lines, running North and South, at right angles to the Roman and Græco-Roman.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

[Between the Entrance Hall* and the Reading Room is the Room of Inscriptions.]

* In the Entrance Hall are some pieces of modern sculpture, including a statue of Shakespeare, by Roubiliac, bequeathed by David Garrick in 1779; a bust of John, Duke of Marlborough [1650–1722], by Rysbraeck; a statue of the Hon. Mrs. Anne Seymour Damer [1749–1828], by herself; and busts of benefactors of the British Museum.

ROOM OF GREEK AND LATIN INSCRIPTIONS.

In the West (or left) half of the Room the most interesting inscriptions are :—

1. A tall marble slab from Sigeum, in the Troad, inscribed with an archaic dedication by Phanodicos of Proconnesos, and giving the name of an artist, Aisopos. The inscription is written *boustrophedon ;* that is, alternately from left and right, in the manner of oxen ploughing furrows. The stone served in modern times as a seat, until it was removed by Lord Elgin. It was specially resorted to by the sick, for its magic influence, and the inscription has been nearly obliterated.

2. Pier (*anta*) of the temple at Prienè, in Asia Minor, with inscriptions relating to Alexander the Great and his successor Lysimachus. [Nos. 399–402.]

3. Stones from the great theatre of Ephesus, inscribed with a bequest of C. Vibius Salutaris, A.D. 104. [No. 481.]

4. Wall-stones from the temple of Diana at Ephesus, inscribed with grants of citizenship and other honours to benefactors of Ephesus. [Nos. 448–476.]

In the East (or right) half of the Room (on the North Wall) are :—

1. An inscription in Greek and Latin, recording the rebuilding of the outer boundary walls of the temple of Diana at Ephesus by order of Augustus, B.C. 6. The name of the proconsul, C. Asinius Gallus, lines 3 and 6, was erased when he was sentenced to death by the Roman Senate, A.D. 30. [No. 522.]

2. Epitaph in elegiac verses, on Athenians who fell in battle before Potidaea. Potidaea was a town in the Thracian peninsula, and tributary to Athens. With the help of Corinth it revolted in the summer of 432 B.C. The Athenians sent an expedition to Potidaea, which gained a victory ; but only with the loss of the commander Callias and 150 men, who are here commemorated. [Thucyd. I. 63 ; Grote, vol. iv. chap. 47.] The Peloponnesian war was an immediate consequence of the Potidaean campaign. [No. 37.]

3. Marble slab inscribed with a report drawn up, in 409 B.C., by commissioners appointed to enquire into the progress of the building of the Erechtheum (see description of the Elgin Room, p. 23) on the Acropolis of Athens. [No. 35.]

Other Athenian inscriptions placed against this wall consist chiefly of public documents of historical interest. At the same time they are also instructive examples of Athenian epigraphy.

On the South Wall is :—

A Greek inscription from Thessalonica, containing the names of certain "Politarchs," an uncommon local title, accurately quoted by St. Luke. (Acts xvii., 6, 8). [No. 171.]

Among the Latin inscriptions on the East Wall are :—

1 A small slab containing the name of Vitruvius Pollio, followed by the letters A R C H which have been taken to mean "Architectus" and to connect the inscription with Vitruvius Pollio, the celebrated writer on architecture in the middle of the first century. But the name is not uncommon, and another proposal is to take these letters as an abbreviation of "Archigubernus," or commander of a ship. From Baiae. [C. I. L. x. 3393.]

2. Part of a decree of the Roman Senate (*senatus consultum*) with reference to the wardenship of the temple at Cyzicus in Mysia in the time of Antoninus Pius, A.D. 138–161. Found at Cyzicus.

3. Part of a decree of the Roman Senate, amending a previous ordinance (*constitutio*) of Vedius Pollio [*died* 15 B.C.] which regulated among other matters the alimony of public slaves at Ephesus. [C. I. L. iii. 6066.]

4. Beginning of a poem, On a visit to Egypt, A.D. 134. From Kalābshī (Talmis) in Nubia. [C. I. L. iii. 77.]

5. Dedication of a Roman camp by the Emperors Diocletian and Maximianus, A.D. 288. From Kantara in Egypt.

6. Record of the building of a bridge by the Emperor Domitian, whose name is here erased, A.D. 90. The inscription was found at Coptos in Egypt. It is known that the monuments of Domitian were defaced by his successor.

7. Draught-board (*tabula lusoria*). Such boards are inscribed with six words of six letters, making thirty-six places, on which pieces were moved by throws of dice. Here the mottoes refer to the games, "Circus full," etc.

This Room also contains :—

1. Five Roman portrait statues, including a figure of the Emperor Hadrian, A.D. 117–138, in armour (on the left of the passage leading to the Reading Room).

2. A portrait statue of a priestess, Nicocleia, with dedication in Greek. Found in the enclosure of Demeter at Knidos.

3. A large marble vase with reliefs representing Satyrs making wine. Found in the Villa of Hadrian at Tivoli.

4. An equestrian statue, restored as the Emperor Caligula, A.D. 37–41; but probably a work of the time of Caracalla, A.D. 211–217.

5. A series of portrait busts, chiefly of Greek philosophers.

6. On pedestals in the west half of the room are ornamental vases in marble and alabaster, of the Roman period.

Between the Room of Inscriptions and the Hall are two statues of Græco-Roman workmanship, namely, Thalia, the Muse of comedy, and Ariadne, the spouse of Bacchus, with Bacchic emblems.

Two marble vases, with Bacchic scenes in relief, also stand here. [A. S. M.]

[To the left of the Entrance Hall is the Roman Gallery, which is continued in the same line by the three Græco-Roman Rooms.]

ROMAN GALLERY.

On the South side, under the windows, are miscellaneous Roman and other early antiquities discovered in this country, belonging to the Department of British Antiquities. On the opposite side is the series of Roman Portrait Sculptures, whether statues or busts, forming part of the Department of Greek and Roman Antiquities. Each wall is divided by pilasters into six compartments.

ANGLO-ROMAN ANTIQUITIES.

Against the walls are mosaic or tesselated Pavements.

The oblong piece in Compartment I., decorated with a figure of Neptune, amidst fishes and marine monsters, was found in the ruins of a Roman villa at Withington, Gloucestershire. The large pieces in Compartment II., and the two smaller pieces to the left hand in Compartment III., originally formed part of the same pavement, though the space does not admit of placing them in juxtaposition.

The right-hand fragment in Compartment III. was discovered at Woodchester, in the same county.

In each of the first four compartments stands a stone coffin or sarcophagus, which, like most monuments of Roman sculpture found in this country, exhibits, more or less, the rudeness of provincial art. Within the sarcophagus in Compartment IV. (which was discovered in London) was found a leaden coffin, the lid of which may now be seen in the Anglo-Roman Room. Within the three other sarcophagi were discovered various remains, consisting chiefly of vases of glass or red earthenware, and in one instance a pair of richly-ornamented shoes, all of which are exhibited in the Anglo-Roman Room.

The large scroll in Compartment V. is probably an ornament from the cover of a sarcophagus. It was found (with the fragment of a mill-stone, now placed on it, and two sepulchral Inscriptions in Compartment VI.) at the foot of the old Roman wall of London.

Against the pilasters on this side stand upright slabs with Ogham Inscriptions, of which four are from Ireland, and one is from Fardell, in Devonshire. This mode of writing seems peculiar to the Celts of the British Islands, and is composed of strokes across the edges of the slabs, giving the names of the persons commemorated, accompanied in one instance by the same names in Latin letters. Against another pilaster is a remarkable Altar, with a dedication in Greek to the Tyrian Hercules.

Against the Western wall is a large Basin, in the form of half an octagon, with bas-reliefs on the sides; as well as several smaller sculptures.

To the period of the Roman occupation of Britain belong the six specimens of mosaic or tesselated work attached to the upper wall on the North side of this room. Those in Compartments VII.–IX. were discovered in London, and those in Compartments X.–XII. at Abbot's Ann, in Hampshire.

[C. H. R.]

ROMAN PORTRAITURE.

Along the North side of the gallery is arranged, from west to east, the series of Roman portraits, in chronological order. Upon the pedestal of each statue or bust are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an Emperor) of his reign, and the site where the sculpture was discovered.

Compartment VII.—Heads of Julius Cæsar, Marcus Brutus, Augustus, the younger Drusus, Tiberius, and Caligula.

Against the pilaster, female portrait figure, thought to be the Empress Livia, but perhaps a priestess. Found at Atrapalda, Lower Italy.

Compartment VIII.—Heads of Claudius, Nero, and Otho, bust of Empress, and busts of Domitia and Trajan.

Against the pilaster, busts of two Romans of the Republican age; and, above them, a bust of the Emperor Titus, from Porta Portese, Rome.

Compartment IX.—Busts of Hadrian; his favourite Antinöus; Julia Sabina; bust of a young man, with a dedicatory inscription on the pedestal.

Against the pilaster, a statue of Hadrian, in civil costume. Found at Cyrene.

Compartment X.—Busts of Antoninus Pius; of his wife, Faustina the elder; of Marcus Aurelius, in one instance attired with the wreath and priestly robe of a *Frater Arvalis*; of Faustina, and of a Roman lady named Olympias, dedicated to her memory by her freedman, Epithymetus.

Against the pilaster, busts of Marcus Aurelius and Lucius Verus when young; and a male portrait head, from Porta Portese, Rome.

Compartment XI.—Busts of Lucius Verus and Lucilla; head of Commodus; and busts of Crispina, Pertinax, and Septimius Severus.

Against the pilaster, an unknown female portrait figure, found at Cyrene; probably of the time of Hadrian.

Compartment XII.—Busts of Caracalla, Julia Mamæa, Gordianus I., Sabinia Tranquillina, Otacilia Severa (wife of the Emperor Philip the Elder).

Against the East wall, a head of Herennia Etruscilla, wife of the Emperor Trajan Decius, and a portrait bust dedicated to Lucius Vetulenius Caricus by his heir Lucius Julius Theseus.

FIRST GRÆCO-ROMAN ROOM.

This and the two succeeding rooms are, for the most part, appropriated to **Statues, Busts,** and **Reliefs,** of the mixed class termed **Græco-Roman,** consisting of works discovered elsewhere than in Greece, but of which the style and subject have been derived, either directly or indirectly, from the Greek school of sculpture. Some few of these may, perhaps, be original Hellenic works, transported by the Romans to Italy, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied from earlier Greek models.

On the side of the room next the Roman Gallery are four statues. Two of these represent an athlete binding a diadem on his head (Diadumenos), and are believed to be copies made in Roman times from an original by the Greek sculptor Polycleitos, who was contemporary with Pheidias. Much finer in style and apparently much closer to the original is the head of a Diadumenos placed beside these statues.

Among the sculptures along the left or South side of the room we may notice a bust of Homer; and statues of Apollo, as a player on the lyre, from Cyrenè; of Venus entering her bath; of a dancing Satyr, with cymbals; and of a Satyr playing with the infant Bacchus.

On the West side of the room are part of a porphyry column from Alexandria, two busts of Minerva, and one of Jupiter.

In the north-west angle of the room is a statue of Bacchus, draped and bearded, from Posilipo. Beside the column stands a Canephora, or basket-bearer. This figure was intended to serve an architectural function, and is a Græco-Roman imitation of the

Canephorae, or Caryatids, of the Erechtheum. One of the latter is exhibited in the Elgin Room, and a comparison of the two figures gives a clear idea of the difference between Greek and Græco-Roman art.

SECOND GRÆCO-ROMAN ROOM.

In an alcove in this room is the Towneley Venus, found at Ostia. Opposite is an athlete hurling a disc, presumed to be a copy of the Discobolos (disc-hurler) of Myron. Myron was an Attic sculptor, slightly earlier than Pheidias, and was famous in antiquity for his skilful treatment of difficult subjects.

In the angles of this room are four heads: the Pourtalès Apollo, apparently broken from a statue of Apollo as leader of the Muses (Musegetes); another head of Apollo, of the same type; a female head, perhaps of Aphroditè (Venus), from the Towneley collection, formerly called Dionè; an heroic head from the same collection, sculptured in the forcible manner of the reliefs from Pergamon now in Berlin.

This room also contains a graceful relief of a Maenad or Bacchè, rushing to left with a sacrificial knife raised in right hand, and the hind quarter of a kid in her left; an heroic head restored by Flaxman, and formerly in the collection of Mr. Samuel Rogers.

THIRD GRÆCO-ROMAN ROOM.

[The description commences from the North-West door leading to the Room of Archaic Sculpture.]

On the North side the following may be noticed:—Actaeon attacked by his hounds; Mithras, the Persian Sun-God, slaying a bull; the head of a barbarian, probably a Gaul. A tablet in relief, representing the Apotheosis of Homer. In the upper part of the scene are Jupiter, Apollo, and the nine Muses on a hill in which is a cave. In the lowest line of the relief Homer is enthroned between kneeling figures of Iliad and Odyssey; behind him, with a wreath, are Time and the World; before him History makes an offering at an altar, assisted by Myth, Poetry, Tragedy, Comedy, who make gestures of adoration; Nature, Virtue, Memory, Faith, Wisdom, stand in a group on the right. These figures can all be identified by the inscriptions. The relief is inscribed with the name of the sculptor, Archelaos of Prienè. We may also notice a head of Bacchus; a head of Eros (Cupid) found at Paphos, in Cyprus; an heroic head, sculptured in the manner of the school of Pergamon; a Discobolos, presumed to be copied from a famous original; a head of an Amazon, perhaps copied from a statue by Polycleitos; the beautiful female bust com-

monly called Clytiè, which may be a portrait of Antonia, daughter of Marc Antony; and a sleeping Endymion. On brackets are a head supposed to represent Sappho; a head of a Satyr; and a head of Atys in a Phrygian cap. Attached to the wall are three slabs: Castor and Pollux; a youth with horse and dog; and Hercules with the Keryneian stag, in archaistic style.

On the East side are four heads of Hercules.

On the South side are:—A relief with a dedicatory inscription, representing three suppliants approaching Apollo, Diana, and Latona; a head of Venus; a head of the youthful Hercules; a head of a Satyr; a bust of Athenè, with helmet and drapery restored in bronze; a small figure of Cupid riding on a dolphin (part of a fountain in green basalt), from Egypt; a girl playing with knuckle-bones; part of a group, originally of two boys quarrelling over a game of knuckle-bones; a group of Bacchus and Ambrosia; a reclining Satyr; a disc with relief, representing Apollo and Artemis destroying the children of Niobè, as a punishment for the insolence of their mother; a youthful Satyr; and the torso of the Richmond Venus. A statue of Diana, from Rome, sculptured in an archaistic manner; that is to say, it is a deliberate copy of the archaic style, made at a late period. Several heads in the same archaistic style will be found towards the end of the room. At the North-west corner is a slab of Apollo and Victory in this style. Attached to the South wall are two slabs: a Bacchic procession; and the visit of Bacchus to Icarius, in the background of which is an interesting representation of a Greek house, which a Satyr is decorating with festoons.

At the Western end of the room are: A statue of a boy extracting a thorn from his foot, found on the Esquiline at Rome; and a statue of Mercury, formerly in the Farnese Palace at Rome. The Mercury is copied from an original which must have been famous in antiquity, as it is preserved in several copies, the best being the "Hermes of Andros," now at Athens. The original appears to have been a work of the school of Praxiteles.

[The adjoining staircase leads to the Græco-Roman Basement.]

GRÆCO-ROMAN BASEMENT ROOM.

In this room are arranged figures and reliefs of the Græco-Roman period, of inferior merit, miscellaneous objects in marble and other material, and part of the collection of tesselated pavements and mosaics which has been formed chiefly from the discoveries at Carthage in 1856–8, and at Halicar-

nassos in 1857. The pavements from Halicarnassos were taken from the rooms and passages of a Roman Villa. The greater part of these mosaics may be seen attached to the walls of the North-West Staircase (see p. 97).

On the floor is the pavement of a room, 40 ft. long and 12 ft. wide, from Halicarnassos. At its upper end this mosaic represents a marine divinity, probably Amphitritè, accompanied by a Triton. On the end wall is a mosaic, representing on a colossal scale the head of a marine deity; this mosaic was found at Carthage. Among the sculptures may be noticed the Nymph Cyrenè struggling with a lion, found at Cyrenè.

ANNEX TO THE GRÆCO-ROMAN BASEMENT ROOM.

In this Annex are placed an ancient Roman wheel for raising water, found in the Rio Tinto Mine in Spain, and a series of Etruscan sarcophagi and urns, among which may be noticed :—

1. A sarcophagus from Toscanella; on the lid, a recumbent male figure; on the front, two marine monsters in relief.

2. Sarcophagus from Toscanella. On the cover is a male figure reclining, and holding a bowl in his right hand. On the front is a relief representing a winged male figure leading a chariot, attended by three lictors with *fasces* and a trumpeter; above this is an Etruscan inscription.

3. A sarcophagus from the Grotta Dipinta at Bomarzo: the cover is in the form of a roof, at each end of which sits a Sphinx; on the ridge tile is a serpent coiled in a knot; the pediments and the ends of the joint tiles on the roof are ornamented with masks of Medusa. On the front and back of the sarcophagus are reliefs representing Etruscan deities. At one end of the sarcophagus are a Gryphon and lion devouring a stag, and below this two lions devouring a bull

4. Sarcophagus from the Tomb of the Chariots, Corneto (Tarquinii). On the front and back are scenes in relief from the taking of Troy (Iliupersis). At one end is a scene which appears to represent the quarrel of Achilles and Agamemnon; above this is an Etruscan inscription, much injured. At the other end the relief seems to represent Neoptolemos slaying Polyxena.

5. Cover of a sarcophagus, from the Grotta del Triclinio at Corneto. Female figure holding a Bacchic staff and a two-handled cup; at her side a deer.

6. Sarcophagus. On the cover is a recumbent male figure hold-

ing a two-handled cup in his right hand; on the front is a relief representing Scylla overpowering two male figures.

7. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing a bearded head with Phrygian cap, and on each side a boy riding on a sea monster.

8. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing the head of Medusa between two fish.

9. Sepulchral urn. On the front Telephos threatening to slay the infant Orestes in presence of Clytaemnestra, Agamemnon, and three Greek warriors.

10. Sepulchral urn. On the front Œdipus slaying his father Laios?

11-12. Two sepulchral urns. On the front of each, the death of Hippolytos; his horses are terrified by the bull sent by Poseidon.

13. Sepulchral urn. On the front Achilles slaying Troïlos.

14. Sepulchral urn. On the front Orestes and Pylades slaying Clytaemnestra and Aegisthos, her paramour.

15. Sepulchral urn. On the front Ulysses with three companions passing the Sirens.

16. Sepulchral urn. Paris and his companions carrying off Helen and the treasures of Menelaos from Sparta.

[Returning to the head of the staircase, the door on the left leads to the Room of Archaic Greek Sculpture.]

ROOM OF ARCHAIC GREEK SCULPTURE.

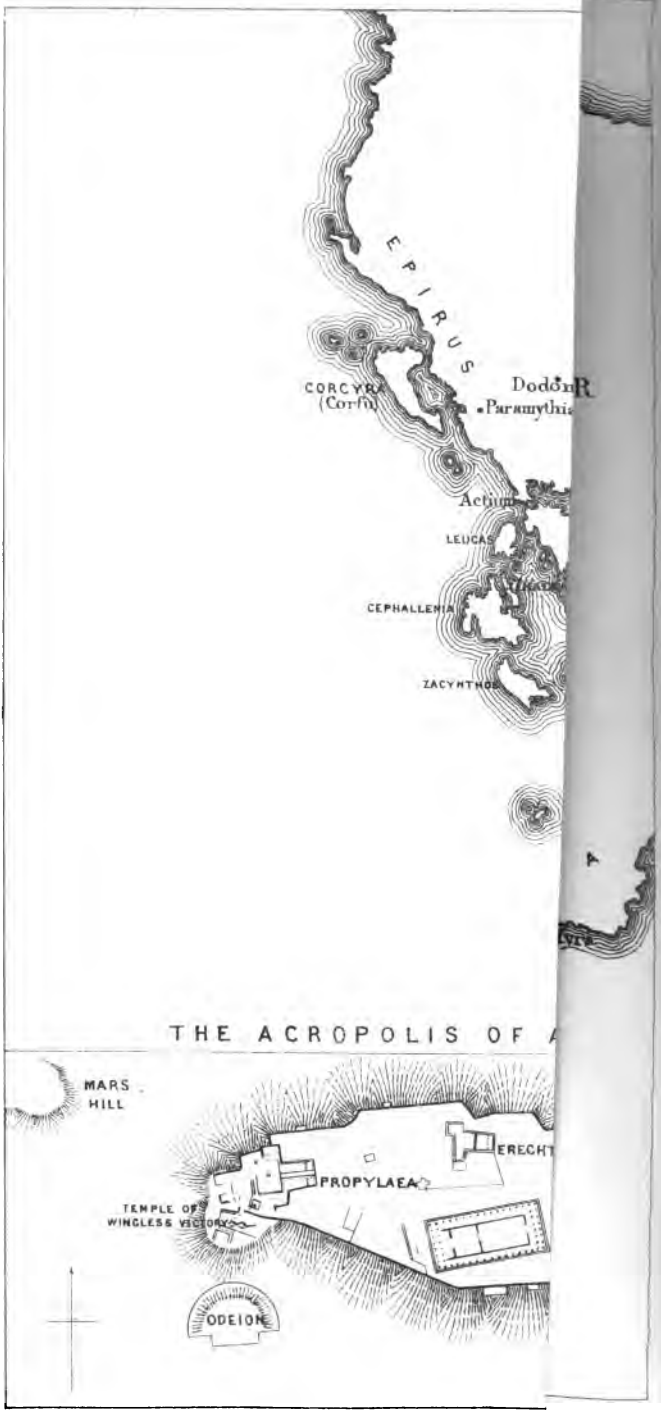
(Chiefly 6th cent. B.C.)

The sculptures and casts in this room are principally derived from the following places:—Mycenae, Xanthos, Branchidae, Ephesus, Selinus, Ægina, Olympia.

Mycenae.—The fragments in the North-east corner of the room are obtained from Mycenae, a town in the Peloponnesus, made famous by the Homeric poems. Nos. 1–4 formed a part of the decoration of the doorway of an early vaulted tomb, sometimes called the tomb of Agamemnon, or the Treasury of Atreus. The date of these sculptures is not known, but they are certainly older than the sixth century B.C.

Xanthos.—Xanthos was a town in the South-west of Lycia, which was inhabited by a non-Greek race, but has proved rich in Greek sculptures. It was first explored by Sir C. Fellows in 1838. (See pp. 29, 31.)

The archaic sculptures of Xanthos must be assigned from their style to the sixth century B.C. The town was taken and nearly destroyed by the Persians under Harpagos in 546 B.C.; and it is there


EPIRUS
CORCYRA
(Corfu)
Dodōn
Paramythia
Actium
LEUCAS
CEPHALLENIA
ZACYNTHOS
THE ACROPOLIS OF A
MARS
HILL
PROPYLAEA
TEMPLE OF
WINGLESS VICTORY
ODEION

bre probable that most of the archaic sculptures are earlier than hat date.

On the North wall of the room is a frieze with Satyrs and animals n combat. Below is a smaller frieze with cocks and hens, distinguished for its life-like study of nature.

In the centre of the room is the Harpy tomb (No. 94), named from the so-called Harpies which, on two of its sides, are seen carrying off diminutive figures. These diminutive figures are thought to represent the souls of mortals snatched away by death. The date of the sculpture is about B.C. 550. The four sides of the tomb, marked 1, 2, 3, 4, have the following representations, illustrative of ancient ceremonies and beliefs in connection with death:—(1) Two female figures seated on thrones facing each other. The figure on the left holds in her right hand a bowl. In front is an oblong aperture which may have been closed by a stone in the form of a *stelè* or sepulchral monument. The figure of a cow suckling her calf, above the aperture, would then have formed the crowning ornament of the *stelè*. On the right of this opening are three draped female figures advancing as if with offerings to the figure seated on the right. (2) Between the pair of Harpies is a male deity seated, who receives a helmet from a warrior; under the chair of the seated deity is a bear. Under the Harpy on the right is a small female figure kneeling in a suppliant attitude. (3) A male deity seated on a throne, before whom stands a smaller draped figure offering a cock. Behind this smaller figure is a draped male figure, holding a staff, and accompanied by a hound. Behind the seated deity two draped figures advance; the foremost of these holds in the left hand a pomegranate fruit. (4) Between the pair of Harpies is a seated divinity of uncertain sex, in front of whom a draped female figure stands offering a dove.

On the South side of the room is a frieze representing a funeral procession of chariots, horsemen, and foot soldiers. The slabs of this frieze—though now placed in a continuous line—appear to have originally decorated the sides of a tomb. Towards the left, where there is a break in the design, are to be seen the feet of a dead person, who has been laid on a bier (No. 87). The size and trappings of the horses indicate an Oriental influence such as would be expected in Lycian art in the second half of the sixth century B.C., when Lycia was subject to the Persians.

Branchidae.—The Branchidae were a priestly clan, who held from me immemorial the temple and oracle of Apollo at Didyma, near iletos, in Asia Minor. The name of the priests thus came to be ed for that of the place. The temple was destroyed by the Perns, probably by Darius, on the suppression of the Ionian revolt, in 6 B.C., and it was not rebuilt before the time of Alexander. It is erefore certain that the sculptures of Branchidæ are not later than 6 B.C., and probably they fall between 580 and 520 B.C.

The principal sculptures from Branchidæ, namely, the ten massive

seated figures, the lion and the Sphinx, stood at intervals along the Sacred Way which connected the harbour with the temple, and were dedicatory offerings to Apollo. The most interesting are:—A statue (No. 14), with the name and dedication of Chares, ruler of Teichioussa, inscribed on the side of the chair; a statue (No. 10), inscribed with the name of the sculptor, Eudemos; and a lion (No. 17), on the side of which is an inscription in five lines, written alternately from right and left (*boustrophedon*); the inscription contains a dedication of certain statues as a tenth to Apollo by several persons, who were probably citizens of Miletos.

Ephesus.—The sculptures from Ephesus in the East end of the room belonged to an archaic temple of Artemis (Diana), which is known to have dated from the middle of the sixth century B.C., when Crœsus, king of Lydia, contributed largely to the building. This temple was burnt by Herostratos in 356 B.C., and was rebuilt during the reign of Alexander the Great. The fragments from which the restorations exhibited have been made were obtained among the foundations of the later temple. A comparison of the archaic fragments with the later remains, preserved in the Ephesus Room, shows that the later temple was copied in various details, especially in its sculptured columns, from its predecessor.

The sculptured column from the archaic temple has on its lower moulding parts of an inscription, which recorded that King Crœsus dedicated the column, thus confirming the statement of Herodotus (1. 93) to the same effect. It is supposed that only the lowermost drum of the columns was sculptured, the rest being fluted. An Ionic capital from one of these columns is placed opposite.

The cornice of the temple (No. 46), which has the spaces between the lions' heads sculptured very delicately with figures in relief, is of unusual form. It is in a fragmentary state, but parts have been conjecturally restored as a fight between a Greek and a Centaur.

Selinus.—On the east wall are placed casts from four sculptured panels (metopes) from two of the temples at Selinus, in Sicily. The three complete metopes belong to the oldest of the temples, and may be assigned to about 610 B.C. They represent a chariot group; Heracles carrying off the Kerkopes; Perseus cutting off the head of the Gorgon Medusa. In the last, the sculptor attempts to express two successive events in one scene, for Medusa clasps in her arms the horse Pegasus, which did not spring into existence till after she was decapitated. The fragment representing part of a group of Athenè overpowering a giant is from a later temple.

Ægina.—On the sides of this room have been placed casts from the two pediments (gables) of a temple in Ægina, the ruins of which were explored in 1811. The sculptures, so far as they had survived, were removed to Rome, where they were restored by Thorwaldsen, and ultimately to Munich, where they now are. The architectural features of the temple, and the grouping of the figures which has here been followed, were published by the

celebrated architect, C. R. Cockerell, who was one of the discoverers of these sculptures. (See his work on the Temples of Ægina and Bassæ.) These sculptures are usually assigned to the beginning of the fifth century B.C., and represent in each case battles between Greeks and Trojans for the body of a wounded warrior. Athenè stands in the middle and presides over the combat.

Olympia.—On the west wall are casts of two metopes from the Temple of Zeus, at Olympia, erected about 460 B.C. The subjects are: (1) Heracles subduing the Cretan Bull; (2) Heracles supporting the vault of heaven in the place of the Titan Atlas, who was relieved of his load by Heracles in order that he might fetch the golden apples of the Hesperides.

On a high pedestal is a cast of the statue of Victory (Nikè) by Paeonios. On the original pedestal is an inscription with the name of Paeonios, and stating that the Messenians and Naupactians offered the statue to Olympian Zeus as a tithe from the enemy. The enemy not being named, it has been a subject of discussion whether the inscription refers to a war against the Acarnanians in 452 B.C., or to the well-known defeat of the Spartans at Sphacteria in 424 B.C.

Among the archaic statues in this room may be noticed the Strangford Apollo (No. 206) and the two small figures beside it, the one (No. 207) from Cyprus, the other (No. 205) probably from Acraephiae in Boeotia. Archaic figures of this type, with the arms close to the sides, are usually identified as Apollo, but the type seems to have been employed also, as in the case of the Cyprus statue, for an ideal sepulchral figure.

The visitor who examines the contents of this room will find illustrations of the various characteristics of archaic art. Among the oldest works are purely decorative patterns (as those from Mycenae) worked with the precision that comes of long tradition. The next step was towards the rendering of figure subjects, and here the artist is seen struggling with imperfect training and incomplete mastery of the mechanical difficulties. Nature is copied in a naïve and direct but somewhat gross manner. (See the sculptures of Branchidae and Selinus.) More rapid progress is made with the forms of animals than with those of human beings. (See the friezes from Xanthos.) In attempting to avoid grossness, the artist is occasionally too minute, and somewhat affected in the rendering of the mouth, the hair, and the finer drapery. In aiming at truth in his study of the figure, he makes his work too pronouncedly anatomical. (See the pediments of Ægina.)

[Between the Room of Archaic Sculpture and the Ephesus Room is a small Ante-Room leading into the Ephesus Room, and thence into the Elgin Room.]

ANTE-ROOM.

In this Ante-room archaic sculpture is represented by a statue of Apollo, formerly in the collection of Choiseul-Gouffier. Apart from its great beauty, this statue is interesting because of its close resemblance to a marble statue in Athens, whence it is inferred that both have been in ancient times copied from a celebrated original, possibly an original by the sculptor Calamis. Behind this statue are placed two marble heads, which also have been anciently copied from this same original. Beside it is a female head, remarkable as a specimen of archaic Greek sculpture.

Opposite is a seated figure of Demeter (Ceres) found in the sanctuary of the Infernal Deities at Knidos. (*See* Newton, Hist. of Discoveries, &c., II., Part 2. p. 375.) Demeter was bereft of her daughter Persephonè (Proserpine) by Hades (Pluto) the king of the lower world. It is commonly thought that the artist has sought to express in this figure the sorrow of a mother combined with the dignity of a goddess. The singular beauty of the face has led to the belief that the sculptor must have been closely associated with Praxiteles or Scopas. (About 350 B.C.)

EPHESUS ROOM.

(Chiefly latter part of 4th cent. B.C.)

The sculptures and architectural members in this room were for the most part found by the late Mr. J. T. Wood, in the course of excavations on the site of the **Temple of Artemis (Diana) at Ephesus,** during the years 1869-1874. The remains of the older temple, which was burnt by Herostratos, have already been noticed in the Archaic Room. The present remains are those of the temple which was built in the time of Alexander the Great (about 330 B.C.) This temple lasted until the fall of paganism, and was ranked, on account of its splendour, among the wonders of the world. The most remarkable peculiarity of the temple is the use of sculptured columns, which we now know to have been suggested from the Archaic temple. (See p. 14.)

On the West side of the room are ranged the remains of four of the sculptured columns, showing a square base, sculptured in high

relief, and above it the lowermost drum of the column sculptured in low relief. It is believed that the rest of the column was fluted, and this is suggested by the restoration in plaster which is placed above one of these drums. It was found that the square bases had been prepared on the top surface to serve as a bed for a circular column, and, as the circumference of this prepared bed coincides with that of the best preserved of the sculptured drums, it has been inferred that the sculptured drums were placed directly above the bases.

Beginning on the left, we have: (1) On the base, Heracles and an Amazon (?); on the drum, figures in Persian costume. (2) On the base, combat of Heracles and Kyknos; above, a scene supposed to represent Thanatos (Death), a youthful winged figure with sword at side, conducting Alcestis from Hades, followed by Hermes (Mercury) as Psychopompos, or guide of souls. Alcestis, the wife of Admetus, consented to die in place of her husband. Heracles overcame Death, and Alcestis was restored to life. (3) On the base, Nereids riding on Hippocamps, or sea-horses; above, a group of figures not identified. (4) On the base, Victories leading animals to sacrifice; above, figures not identified.

The more strictly architectural remains of the temple are represented on the West side of the room by two Ionic capitals, with part of the shafts restored in plaster, a lion's head from the cornice, a fragment of an acroterion or ornament from the apex of the pediment, two steps from the ascent to the temple, a Corinthian capital, and various mouldings. On the East side of the room is the base of an Ionic column, with part of the fluted shaft found *in situ*, and a fragmentary Ionic capital, above which has been placed part of the architrave (restored). A conjectural restoration of part of the temple is exhibited on the West side of the room.

On the East side of the room is the torso of a Triton in high relief, from Delos, which in style may be compared with the sculptures from the great Altar at Pergamon, now in Berlin, which belong to the 2nd cent. B.C.

In this room is placed a cast of the Hermes of Praxiteles carrying the infant Dionysos (Bacchus). The original was discovered at Olympia in 1877, and is known to be a work of Praxiteles (about 350 B.C.) from a statement by Pausanias.

On the right side of the door leading to the Elgin Room are (1) a fine portrait-head of Alexander the Great, probably of contemporary Greek work, found at Alexandria; (2) a colossal draped statue of Dionysos, seated, which formerly surmounted the choragic monument of Thrasyllos, erected B.C. 320 on the south slope of the Athenian Acropolis; and (3) part of a chariot group: a torso of an emperor, a torso of a charioteer cut off at the hips, and a torso of a Nymph issuing from water, found at Cività Lavinia, and presented by Lord Savile, G.C.B.

ELGIN ROOM.

(Chiefly 5th cent. B.C.)

The sculptures of the **Parthenon** illustrate the style of **Pheidias**, the greatest of Greek sculptors.

Pheidias, son of Charmides, an Athenian, was born about B.C. 500. His youth was passed during the period of the Persian wars, and his maturity was largely devoted to the adornment of Athens, from the funds contributed by the allied Greek states during the administration of Pericles.

Among the chief of the works of this period was the Parthenon, or temple of the virgin Goddess Athenè, which stood on the Acropolis of Athens. The architect was Ictinos, but the sculptural decorations, and probably the design of the temple, were planned and executed under the superintendence of Pheidias, between B.C. 454 and 438. There are traces of a similar, but somewhat smaller temple on the same site. It is a matter of controversy, however, whether these are the remains of a temple which was burnt in the sack of Athens by the Persians, B.C. 480, or whether they belong to a structure begun but never completed after the Persian wars. Like the earlier temple, the Parthenon was of the Doric order of architecture, and was of the form termed peripteral octastyle; that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements can be best learnt from the model, which is exhibited in this room.

The principal chamber (*cella*) within the colonnade contained the colossal statue of Athenè Parthenos. Externally the *cella* was decorated along the top with a frieze in low relief. The two pediments, or gables, at the ends of the building were filled with figures sculptured in the round. Above the architrave, or beam resting on the columns, were metopes, or square panels, adorned with groups in very high relief; these served to fill up the spaces between the triglyphs, or sets of vertical bands, which are

thought to have originally represented the ends of roof beams. The whole was executed in marble obtained from the quarries of the neighbouring hill, Pentelicus.

The marbles of the Parthenon are accounted, by the consent of artists and critics, to be the finest series of sculptures in the world. In the art of Pheidias complete technical mastery has been acquired, and sculpture is freed from its archaic fetters. It is, however, still pervaded by a certain grave dignity and simplicity which is wanting in the more sensuous, more florid, or more conventional works of a later time.

In the **Pedimental Statues** the nude forms are ideal yet true. As has been truly said, they seem studied after nature, but such nature as we have never had the fortune to see. The draperies are rich and varied, but always subordinate and accessory to the figures. The composition of the pediments has been arranged with great subtlety, and the figures are nicely calculated for their position on the temple. It will be observed that vigorous action was represented in the middle of the pediments, but yet the artist has been able, by introducing figures in deep repose, to prevent an effect of undue restlessness, and to make the whole monumental.

The **Frieze** of the Parthenon stands alone in its combination of different kinds of beauty. Animation and grace pervade the whole, but each part seems to have a special character impressed on it. We are struck by the dignity of the gods and magistrates, the devout bearing of the maidens, the vigour of the herdsmen, the impetuous and spirited advance of chariots and horses.

After the fall of paganism, the Parthenon served as a church and a mosque, and thus remained nearly intact until 1687, when Athens was taken by the Venetian General, Morosini. In the course of the bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a Turkish powder magazine in the Parthenon, and caused an explosion that destroyed the middle of the building. Further injury was done by Morosini, who made an attempt to take down the central group of the Western pediment, which was still nearly complete.

Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. These drawings, made in 1674 by Jacques Carrey, are now preserved in the Bibliothèque Nationale in Paris.

In the years 1801–1803 many of the sculptures of the Parthenon were removed to England by the Earl of Elgin, then British Ambassador at Constantinople, by means of a firman obtained from the Porte. The collection here exhibited, and commonly known as the "Elgin Marbles," which also includes some additional pieces acquired after 1803, was purchased from Lord Elgin by the British Government in 1816.

The following aids to the study of the Parthenon will be found in the Elgin Room :—

Model of the Athenian Acropolis, showing its condition in the year 1870.

Model of the Parthenon, on a scale of a foot to twenty feet. It represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the Western pediment.

Carrey's drawings of the pediments, in photographic reproductions.

A restored view of the Athenian Acropolis.

EASTERN PEDIMENT OF THE PARTHENON.

The group on the West side of this room belonged to the Eastern pediment of the temple, and is known, from Pausanias, to have represented, when perfect, the birth of Athenè. According to the myth, Hephæstos (Vulcan) clave the head of Zeus with his axe, and Athenè sprang forth in full armour. This event is indicated as taking place at dawn, when the sun (Helios) is seen rising from the sea, on the extreme left of the pediment, and the moon (Selenè) is seen descending below the horizon on the extreme right. Of the figures which remain, the following are the designations most generally received, though subject to much difference of opinion :—

On the left, next to the horses of Helios, are a male figure, reclining on a rock covered with a lion's skin, popularly called Theseus, though there is no good ground for such an attribution; two goddesses, perhaps Demeter and Persephonè (Ceres and Proserpine) sitting on low seats; a female figure in rapid motion, supposed to be Iris, sent to announce on earth the intelligence of the birth of the goddess.

On the right, a torso of Victory, a group of one recumbent and two seated female figures, which have been called the three Fates, and the upper part of the body of Selenè and the head of one of her horses as they sink beneath the horizon.

WESTERN PEDIMENT OF THE PARTHENON.

On the opposite side of the room are the remains of the Western pediment, which is said by Pausanias to have represented the strife of Athenè with Poseidon for the soil of Attica. The greater part of this composition is now represented by a few fragments, but it was nearly complete in 1674, when it was drawn by Carrey (see above). This drawing (see the copy exhibited) was the authority for the reproduction in the pediment of the large model.

According to the legend, when Poseidon and Athenè strove for Attica, each deity produced a token. Athenè made the soil bring forth an olive-tree, while Poseidon struck the rock with his trident, and produced a salt spring. The victory was adjudged to Athenè.

The figures of Athenè and Poseidon in the middle of the pediment are certain, but the interpretation of the remaining figures is a subject of controversy.

Beginning on the left the figures are as follows:—Recumbent statue, personifying one of the rivers of Attica, generally called the Ilissos, but which may be the Kephissos; cast of a group, commonly known as Kecrops and his daughter; male torso (Hermes?); fragment of the breast of Athenè; upper part of the torso of Poseidon; draped female torso, supposed to be Amphitritè, who acts as the charioteer of Poseidon; lower part of a seated female figure (Leucothea?); cast of the torso of a crouching male figure, by some considered as the river-god Kephissos, but which may be the Ilissos; cast of part of a recumbent female figure, perhaps the nymph Callirrhoè. Those statues which are here represented by casts still remain on the temple at Athens.

THE METOPES OF THE PARTHENON.

Attached to the Western wall of the room are fifteen of the metopes, and a cast from another which is now in the Museum of the Louvre, Paris. They are all from the South side of the Parthenon, and represent combats between Centaurs and Lapiths. The latter were a legendary people of Thessaly, whose fight with the Centaurs, wild beings half men and half horses, was a favourite subject with Greek sculptors. Casts from three other metopes, still remaining at Athens, are inserted in the adjoining walls.

THE FRIEZE OF THE PARTHENON.

Around the room are placed in a continuous line the slabs removed by Lord Elgin from the frieze of the *cella*, with

casts of other slabs still at Athens, forming altogether about four-fifths of the entire series. They are arranged as far as possible in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The subject of the bas-reliefs is the Panathenaic procession, which took place at the festival celebrated every four years at Athens in honour of Athenè. Its principal feature was the offering of a new robe, *peplos*, to the goddess on her birthday. The *peplos* of Athenè was a woven mantle renewed every four years, and was carried to the Acropolis by a solemn procession, in which the principal classes of citizens were represented.

East Side.—On slabs IV.–VI. are deities, seated; and a priest or other functionary receiving from a boy the *peplos*, or sacred robe of Athenè. On each side approach trains of young women, bearing religious offerings. It is known that the Athenian maidens, selected to prepare the new *peplos*, walked in the Panathenaic procession, and it is believed that they are here represented.

North Side.—On this side is a series of victims for the sacrifice, youths with offerings, musicians, citizens, and a long cavalcade of chariots and horsemen. Among the latter are the most beautiful examples of low relief which the ancients have left us.

West Side.—Slabs I. II. are the only marbles from this side, the remaining slabs being cast from the originals which are still in position on the temple. They represent horsemen, preparing to join the procession.

South Side.—The slabs from the South side of the Parthenon are in a very fragmentary condition. They exhibit a procession moving in the opposite direction to that hitherto described, the two lines of figures having been so arranged as to meet at the East end. These reliefs represent horsemen, chariots, and victims led to sacrifice.

Near the model of the Parthenon are casts of two small copies of the colossal figure of Athenè in gold and ivory, which was the work of Pheidias and stood within the temple.

Besides the remains of the Parthenon, the following sculptures and casts are exhibited in this room :—

On the East wall are casts obtained by Lord Elgin from sculptures still decorating the so-called Temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon, to commemorate the removal by Cimon of the bones of Theseus from the island of Scyros to Athens.

These casts represent, in high relief (No. 404) a battle fought in the presence of six seated divinities, from the East frieze of the temple; and (No. 403) a contest between Centaurs and Lapiths from the West frieze.

Adjoining the latter are casts of three of the metopes (Nos. 400–402), representing deeds of Theseus.

Under the frieze of the Parthenon, on the East wall, are casts of the reliefs which still decorate the frieze of the Monument of Lysicrates, once popularly known as the Lantern of Demosthenes. Lysicrates had provided the chorus which won a musical contest in Athens, B.C. 334, probably in connection with a festival of Dionysos. This monument was dedicated, in commemoration of the event, by Lysicrates, near the great Theatre. The frieze represents the story of Dionysos and the Tyrrhenian pirates. The pirates had kidnapped Dionysos, in order to sell him as a slave, but the god revenged himself on his adversaries by transforming them into dolphins.

Towards the South end of the Room are heads of Asclepios from Melos (No. 550), of Hera from Agrigentum (No. 504), and of Pericles (No. 549), the last being a copy made in Roman times apparently from a Greek original; also casts of two marble chairs that are still in the Theatre of Dionysos at Athens.

Towards the North end of the Room are some remains taken from the Erechtheum, a temple erected on the Acropolis of Athens, towards the close of the fifth century B.C. It is the purest and most characteristic monument of the Ionic order of architecture remaining in Greece. Its form is oblong, with a portico of six columns at the East end, and two unusual additions at its North-West and South-West angles; the one a portico of four columns, the other a porch supported by six figures of maidens known as Caryatids. The structure has been imitated in St. Pancras Church, London.

The remains of this temple which are in the British Museum consist of (No. 407) one of the Caryatids; (No. 408) the column which originally stood at the Northern angle of the Eastern portico; (No. 409) a considerable portion of the frieze from the wall immediately behind the same column; (No. 413) a large piece of the

architrave, and (No. 415) a smaller fragment of the cornice, from other parts of the building; (No. 416) an ornamental coffer from the ceiling of the North portico, and several minor fragments, mouldings, etc.

Near the Caryatid are a statue of a youth, probably Eros, from Athens, and a torso of Asclepios from Epidauros.

[The door at the North end leads into the Phigaleian Room.]

PHIGALEIAN ROOM.

(Chiefly 5th cent. B.C.)

Among the marbles exhibited in this room the first in importance are those discovered in 1812 among the ruins of the **Temple of Apollo Epicurios** (the Helper), near the ancient **Phigaleia** in Arcadia. This edifice was erected by Ictinos, the architect of the Parthenon at Athens, in commemoration of the delivery of the Phigaleians from a plague, about B.C. 430. Views and plans of the temple are exhibited in a table-case.

Round the walls are placed twenty-three sculptured slabs, originally belonging to a frieze which decorated the interior of the *cella* of the temple, in the order, as nearly as can be ascertained, in which they were originally placed. Two sides of the frieze represent, in high relief, the contest between the Centaurs and Lapiths, which has been noticed in the description of the metopes of the Parthenon. The other two sides represent the invasion of Greece by the Amazons.

The other remains include part of a Doric capital from the outer colonnade, and part of an Ionic capital from one of the columns within the *cella*, the external and internal architecture of the building having been of different orders; fragments of sculptured metopes; fragments of the colossal temple statue (in Table-case.)

Next in importance are four marble slabs and the cast of a fifth slab (Nos. 421–425) from the frieze of the temple of Wingless Victory (Athena Nikè), which stands in front of the Propylaea at Athens. (See the restored view of the Acropolis, exhibited in the Elgin Room.) The designs repre-

sent Athenian warriors in combat with enemies, some in Asiatic, others in Greek costume.

To the same wall are attached casts from several slabs of the balustrade which crowned the lofty bastion on which stands the temple of Victory; in particular the very beautiful figure of Victory fastening her sandal (No. 427).

In this room are also a number of beautiful and interesting Greek *stelæ*, or tombstones. On one, a lady named Glykylla is seen, attended by her maid, while she puts on her bracelet. On another, is the figure of a mother who died leaving a young baby to the care of a nurse.

Among them may be noticed also one bearing the name Xanthippos (No. 628), and representing a bearded man seated to the left and holding out in one hand a votive foot, as if to commemorate some malady from which he had suffered. What the relationship to him may have been of the two diminutive figures beside him is uncertain.

Of the three let into the East (or right-hand wall) that in the centre, and the one on the right which represents a youth holding a strigil, are of interest.

On the North wall are casts from two beautiful specimens at Athens, the tombstones of Hegeso and Ameinocleia (Nos. 619, 620).

The type of Greek tombstone, which took the form of a marble vase, is represented by several good examples.

Among the *votive* reliefs, which must be distinguished from the tombstones, may be noticed one in which a burning torch is being brought to the Thracian goddess Artemis-Bendis by two priests (?), followed by youths who had ridden in the horse race in her honour at the Piræus, passing on the burning torch from one to another, as described in the beginning of the *Republic* of Plato.

[The door in the North-east angle of the room leads down to the Mausoleum Room.]

MAUSOLEUM ROOM.

(Chiefly 4th cent. B.C.)

On the landing or raised gallery along the end of the room are placed four marble heads, among which may be

noticed as specially fine in style the head of a goddess found on the site of the Mausoleum at Halicarnassos, and belonging to the early part of the 4th century B.C. The arrangement of the hair in three parallel rows of curls is a survival of an archaic custom. The same may be seen in a head very similar in type but inferior in artistic skill, found at Priené, and now placed on one side of the entrance to the **Mausoleum Annex.**

On descending the stairs into the room itself, attention is first attracted by a colossal lion discovered at Knidos, on the coast of Asia Minor in 1858. The lion originally surmounted a Doric tomb on a promontory a little to the east of Knidos. The tomb had consisted of a square basement surrounded by a Doric colonnade with engaged columns, and surmounted by a pyramid, the summit of which was crowned by the lion. The interior showed that it had been constructed to receive a number of bodies, apparently of men who had fallen in battle; and from the style of the sculpture it is thought that the tomb may have been erected in commemoration of the naval victory gained by the Athenians over the Lacedaemonians off this coast in B.C. 394.

Beyond the lion and on the right after descending the staircase are the remains, in sculpture and architecture, of the temple of Athenè Polias at Priené in Asia Minor. These remains were recovered by Mr. Pullan at the instance of the Society of Dilettanti, and were presented to the Museum in 1870 by the Society. A number of Greek inscriptions which were engraved on the walls of the temple may be seen in the Room of Inscriptions adjoining the entrance hall of the Museum. These include the dedication of the temple by Alexander the Great. The architecture is of the Ionic order: the date 14 or 15 years later than that of the Mausoleum: the workmanship much less refined.

The reliefs attached to the west wall of the room do not appear to have formed part of the temple itself, but rather of an adjacent building of later date. The subject is a battle of gods and giants (Gigantomachia). Of a later date also, and of coarse workmanship, are several capitals which were found within the boundary (temenos) of the temple. The

fragmentary colossal arm and hand in the corner of the room may have belonged to a statue the pedestal of which was found within the temple. It appears to be the statue which the traveller Pausanias praises (vii. 5, 3). Under the pedestal were discovered several silver coins bearing the hitherto unknown portrait of the king Orophernes who usurped the throne of Cappadocia, B.C. 158, and who it has been argued (Hicks, Hellenic Journal, vi. p. 268) was probably the original of the Holofernes in the Apocryphal book of Judith. For plan and restoration of the temple see the screen behind the Knidos lion.

Passing onwards we reach the remains of the tomb of Mausolos, which from its fame in antiquity as one of the seven wonders of the world gave the name of Mausoleum to great sepulchral monuments among the Romans as in modern times.

Mausolos, Prince of Caria, died in B.C. 353. His widow, Artemisia, resolved to commemorate him with a monument of unequalled splendour in the city of Halicarnassos, which he had made the capital of his kingdom. By a comparison of Pliny's description (N. H., xxxvi. 30) with the extant remains, it is ascertained that the Mausoleum consisted of a lofty basement, on which stood an oblong edifice, surrounded by thirty-six Ionic columns and surmounted by a pyramid of twenty-four steps. This was crowned by a chariot group (quadriga) in white marble. The total height is given by one writer (Pliny, Nat. Hist., xxxvi. 30) as 140 feet, according to the usually received text; by another, Hyginus (223) as 80 feet. The edifice which supported the pyramid was encircled by a frieze richly sculptured in high relief, and representing a battle of Greeks and Amazons. Remains have been found of three other friezes, but their place on the building has not yet been ascertained. The monument was further adorned with statues and groups, and with a number of lions, which it has been supposed may have stood round the edifice as guardians of the tomb. The four sides of the monument were severally decorated by four celebrated artists of the later Athenian school, Scopas, Leochares, Bryaxis, and Timotheos. A fifth sculptor, Pythios, who was at

the same time the architect of the Mausoleum, made the chariot group on the top of the pyramid. The material of the sculptures is Parian marble, and the whole structure was richly ornamented with colour. The site of the Mausoleum was excavated by Sir C. T. Newton, in 1856–1857.

[See the restorations proposed by Sir Christopher Wren, C. R. Cockerell, R.A., and Newton and Pullan, which are exhibited at the south-west end of the room.]

The colonnade of the Mausoleum is represented by one of the columns (Ionic) which has been erected on the west side of the room (but without its base) surmounted by original pieces of the architrave, frieze and cornice, and showing part of a coffered ceiling stretching back to the wall of the room, the *lacunaria* or coffers (sunk panels) being richly ornamented. On the opposite side of the room are the base and lowermost drum of the column. A number of marble steps from the pyramidal roof are to be seen at the north end of the room. In the centre have been placed the remains of the quadriga which were found together in a heap of ruins. These sculptures have been grouped so as to suggest a chariot within which stands Mausolos himself with Artemisia on his right, acting as driver, like the goddesses Athenè (Minerva) and Artemis (Diana) who may be seen on Greek painted vases driving in chariots accompanied by a god, in each case the chariot being about to start. On the west side of the room is a colossal equestrian torso of a Persian or an Amazon, the position of which in the monument has not yet been ascertained.

Among the other sculptures in the round from the Mausoleum are (1) a series of lions which, as already mentioned, had served as emblematic guardians of the tomb, but their position cannot now be determined; these are placed in the south corners of the room; (2) the beautiful female head on the raised gallery crossing the north end of the room already mentioned; (3) a head of Apollo at the entrance to the Mausoleum Annex. At the north end of the room is placed an alabaster jar found on the site of the Mausoleum near a great stone, which probably had closed the entrance to the sepulchral chamber. The jar is inscribed "Xerxes the great

king," in the Persian, Median, Assyrian, and Egyptian languages.

The works in relief consist of portions of three distinct friezes, and a series of panels which may have served as covering slabs for the *lacunaria* of the ceiling. These latter are attached to the west wall. Of the frieze of the Order, placed on the east side of the room, there are seventeen slabs, measuring altogether 85 feet 9 inches in length, the height being 2 feet 11½ inches, and representing combats of Greeks and Amazons. Four of the slabs (Nos. 8–11) were found on the site, and probably belonged to the eastern side of the monument. Twelve others which had been built into the Castle of Budrum (Halicarnassos) by the knights of St. John were removed thence in 1846 with permission of the Porte, and were presented to the Museum by Viscount Stratford de Redcliffe. The remaining slab was purchased in 1865 from the Marchese Serra at Genoa.

In the composition, the groups and figures are disposed in more open order than in the Parthenon and Phigaleian friezes, leaving larger spaces of the background free. The relief is exceedingly high, the limbs being constantly sculptured in the round; bold foreshortening is sometimes used. The outlines are marked with extreme force, and in some of the slabs the figures are singularly elongated in their proportions. These latter slabs may have belonged to one particular side of the building, and may thus exhibit a characteristic of the sculptor employed on that side.

The other friezes, of which we possess fragments, represent a combat of Greeks and Centaurs, and a chariot-race. Part of one of the slabs of the chariot-race is placed low down on the West wall, so that the extraordinary beauty of the face of the charioteer (who wears the long hair and long robe of his calling) may be seen. It is believed that this extremely beautiful work may be traced to the famous sculptor Scopas. Close to it, for the sake of artistic comparison, has been placed a fine head of Hermes, which was brought from Greece by Lord Aberdeen.

At the South end of the Room are two **Lycian tombs,** brought with other sculptures from Lycia in Asia Minor in

two expeditions undertaken by Her Majesty's Government in the years 1842–1846, under the direction of Sir C. Fellows.

Tomb on the East side of the staircase. On each side of the roof is a relief representing an armed figure in a chariot. Along the ridge are reliefs; on one side, a combat of warriors on horseback and on foot, and on the other, a hunting scene. In the Western gable is a small door for introducing the body of the person buried in the tomb. On one side of the tomb is a relief of warriors on foot attacking cavalry; on the opposite side is a Satrap seated, apparently receiving a deputation. At one end is a draped male figure, who appears to be crowning a nude figure; at the other end are two figures, armed with cuirasses, one of whom appears to be crowning the other. Inscriptions in Lycian characters are incised on the monument. The interpretation of these inscriptions is still a matter of doubt.

Tomb on the West side of the staircase. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing. Below these reliefs is, on each side of the roof, Bellerophon in a chariot, accompanied by a charioteer. He attacks the Chimaera, a fabulous monster of Lycia, part lion, part goat, and part serpent. On the south side of the monument is an inscription in Lycian characters.

[A door in the West wall of the Mausoleum Room leads into the Room of Greek and Græco-Roman Monuments.]

ROOM OF GREEK AND GRÆCO-ROMAN MONUMENTS.

(MAUSOLEUM ANNEX.)

This Room contains sculptures in relief generally of a sepulchral character, but partly also votive. The sculptures attached to the walls of the Room are mostly parts of Roman sarcophagi.

Among these may be noticed a long slab with figures of the nine Muses; another slab with Apollo, Minerva, and the Muses, the latter wearing each a feather plucked from the Sirens, when the Muses had overcome them in a contest of music; a group of a poet reading and a Muse holding a mask; part of a sarcophagus, representing some of the labours of Hercules, including the Keryneian stag, the horses of Diomede, the Amazon Andromachè, the cattle of Geryon, and the Nemean lion.

On the floor of the room are: a very finely sculptured slab with two portrait heads of Antistius Sarculo and Antistia Plutia, erected by two of their freedmen; a large sarcophagus from Sidon, sculptured in very high relief with a battle of Greeks and Amazons; a sarcophagus from Hierapytna in Crete, with four scenes in the life of Achilles; and a sarcophagus, found at Genzano, with reliefs representing the labours of Hercules.

[The stair at the South end of the Mausoleum Room leads up to the Nereid Room.]

NEREID ROOM.

(End of 5th cent. B.C)

The sculptures of the **Nereid Monument** were discovered at **Xanthos** in Lycia, by Sir C. Fellows, under whose direction the model here exhibited was made. The Monument, as thus restored, is a building surrounded by a colonnade of fourteen Ionic columns which are placed round a solid central chamber (*cella*). The whole is elevated on a basement, which stands on two steps. This building was supposed by Sir C. Fellows to have been a trophy in memory of the conquest of Lycia by the Persians under Harpagos, B.C. 545; but this is not possible, as the style of the architecture and sculpture shows that it must be assigned to a later date.

On the South side of the room is a reproduction of one of the short sides of the building. In this it has been necessary to diminish considerably the height of the base, which is correctly shown in the model.

On the floor of the room and also between the columns of the monument are placed the statues of Nereids, from which the Monument takes its name. They originally stood between the columns in the manner shown on the restored end of the building and in the model. Under the feet of the statues are marine creatures, probably to indicate the sea over which the Nereids are moving.

There are also two fragmentary groups which adorned the summits of the pediments (*acroteria*). Two crouching lions, found at the base of the monument, are conjectured to

have stood within the colonnade. They now flank the doorway of the Mausoleum Room.

On the walls of the room are the several friezes which decorated the building, so far as they have been preserved (engraved, Mon. d. Inst. Arch. X. Pll. 13–18). First there is a broad frieze which is believed to have encircled the lowermost part of the base, representing a battle between Asiatic warriors, some of whom are mounted, and Greeks.

Secondly, a narrow frieze which ran round the uppermost part of the base (see the Model). It appears to represent (1) an attack on the gates of a fortress; (2) the siege of a fortress; (3) the capitulation of a fortress; and (4) battles in the open field. On a slab on the North wall is a Satrap seated, and attended by a slave holding a parasol over his head: the figures advancing towards him are probably the vanquished enemy tendering their submission.

Thirdly, a still narrower frieze which encircled the *cella* of the monument (see the Model), and which represents a banquet, with a sacrifice of rams, bulls, and goats. This is fixed low down on the South and West sides of the room.

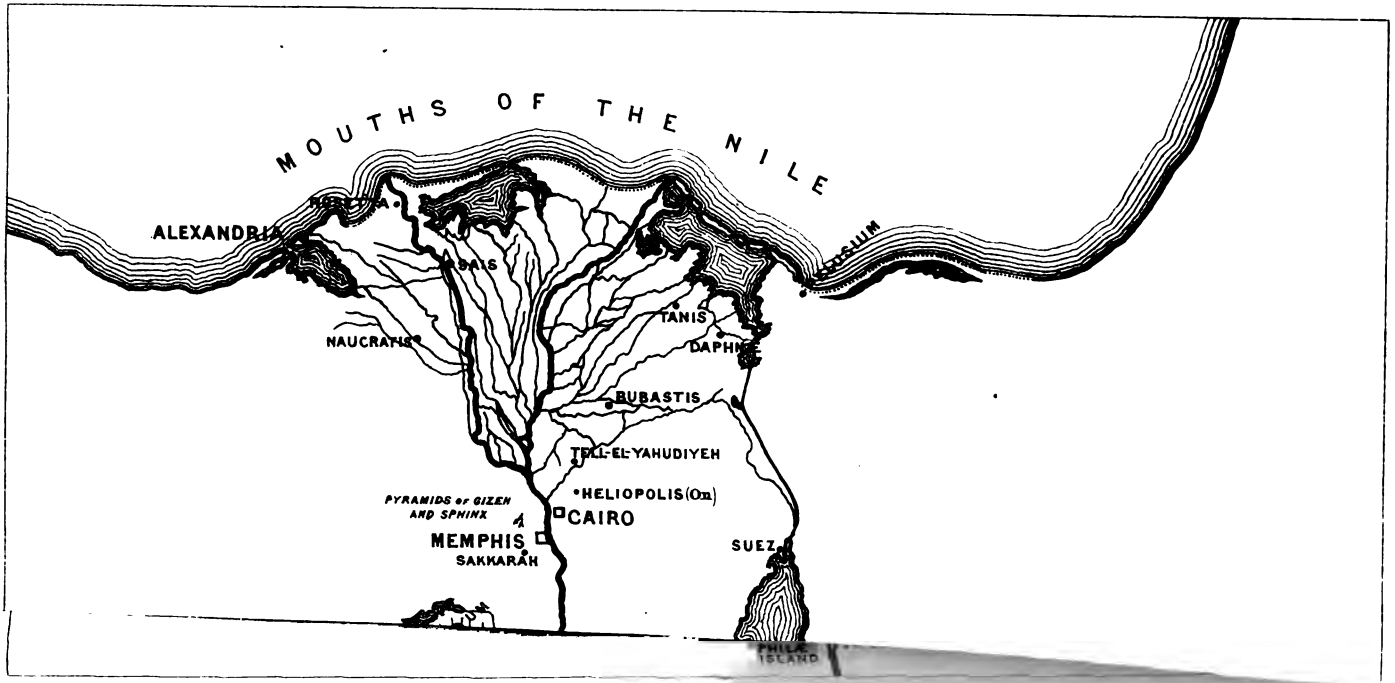
Fourthly, a similar narrow frieze which surmounted the colonnade, representing a battle of horsemen and warriors on foot, and hunting scenes. This is fixed in four rows on the North side of the room.

Over the doorway to the Mausoleum Room has been placed the Eastern pediment of the monument, containing sculptures in relief, representing two seated figures, probably divinities, approached by worshippers.

In the North-east corner is placed one half of the background (*tympanum*) of the Western pediment, containing a relief representing a battle between cavalry and infantry.

[A. S. M.]

[Passing Eastward from the Nereid Room, and traversing the Assyrian Central Saloon, the visitor enters the Egyptian Galleries. He should turn to the left and proceed to the North end and, passing through the Northern door, first examine the antiquities exhibited in the Northern Egyptian Vestibule.]


MOUTHS OF THE NILE
ALEXANDRIA
SAIS
NAUCRATIS
TANIS
DAPHNÆ
PELUSIUM
BUBASTIS
TELL-EL-YAHUDIYEH
HELIOPOLIS (On)
PYRAMIDS of GIZEH
AND SPHINX
CAIRO
MEMPHIS
SAKKARAH
SUEZ

EGYPTIAN GALLERIES.

The collection of **Egyptian antiquities** exhibited in these Galleries has been formed by gifts from King George III. of antiquities obtained at the capitulation of Alexandria in 801; from Her Majesty the Queen, H.R.H. the Prince of Wales, the Duke of Northumberland, the Marquis of Northampton, the Egypt Exploration Fund, and others; and by purchases from various persons.

The greater number of the sepulchral monuments, which belong to the IVth, VIth, and XIIth dynasties, were brought from Memphis, the first capital of Egypt, situated a little to the south of the modern Cairo, on the western bank of the Nile. Other early monuments came from Abydos, one of the most ancient cities, situated on the west of the Nile, in Upper Egypt. The main portion of the collection, however, including most of the examples of the XVIIIth, XIXth, and XXth dynasties, was obtained from Thebes, the second capital of Egypt. This city was built on both sides of the Nile: on the right bank it embraced the great temples of Karnak (called Apt in Egyptian) and Luxor, and on the left bank the temples of Kûrnah and Medînet Habû.

The collection covers a period of nearly four thousand years, **B.C. 3600—A.D. 350.** As far as possible, it has been arranged in chronological order, according to the succession of dynasties.

Ancient Egypt under the Pharaohs, in the earliest period known to history, was formed by the narrow strip of territory through which flow the lower waters of the River Nile. It was divided into two kingdoms: the northern kingdom, or Lower Egypt, comprising the whole of the Delta and the district of Memphis; the southern kingdom, or Upper Egypt, extending from thence to the First Cataract, where stood the

frontier town of Sunnu, the Greek Syene, the modern Aswān But the Pharaohs, as representatives of the Sun-god, claimed sovereignty over the whole universe, and their double crown combined the red crown of the North with the white crown of the South. The whole land was divided into forty-two districts, or nomes. The Egyptians called their country "Kamit"—the "black"—in reference to the dark colour of the rich alluvial soil. The name "Egypt" has been derived from "Het-ka-Ptah," a title of the city of Memphis, meaning "The temple of the genius of Ptah," which the Greeks are supposed to have converted into "Aiguptos." But in early Greek writers this word signifies the Nile.

According to ancient writers, the **Egyptian Race** descended the Nile from Ethiopia. But modern science is satisfied that it was of the Caucasian family; anatomical examination, as well as statues and drawings and sculptures on the monuments, proving that the ancient Egyptian differed entirely from the negro, and more nearly resembled the inhabitants of Europe and Western Asia. He was, in general, tall and spare; the skin red; the hair dark; the head large, the forehead square, the nose short and round, the cheeks full, the eyes large, the mouth wide, and the lips thick but not turned back; the shoulders square; the hands and feet long. Further, the evidence of the monuments goes to prove that civilization ascended the Nile, and did not enter Egypt from the south.

The **Neighbours of Egypt**, the nations and tribes who dwelt on her borders, and with whom there were early struggles, which were revived after the power of her kings began to wane, were as follows:—On the south were the Nubians or Ethiopians, the dwellers in the land of Cush which extended south into the Sûdan. On the west lay the Libyans, a fair-skinned and warlike race, who made frequent inroads into the western provinces of the Delta, and whose soldierly qualities recommended them to some of the later Pharaohs as mercenary troops. On the north-east were the nomad Semitic tribes of Edom and Southern Syria, who from time immemorial had been accustomed to lead down

their herds to feed in the fertile plains of the eastern Delta, and many of whom in course of ages had fixed themselves in the land and formed a large proportion of the inhabitants of that part of Lower Egypt. In connection with these Semites must also be counted the trading Phoenicians, who settled in the towns and throve as merchants or skilled workmen. This large admixture of the foreign, and particularly the Semitic, element in the north had an important influence on the future destiny of the country. We know how the sons of Jacob came down with their father and dwelt "in the best of the land—in the land of Goshen," and how their race "increased abundantly, and multiplied, and waxed exceeding mighty; and the land was filled with them" (*Exodus* i. 7). Egypt was, however, fortunate in having the greater part of her eastern flank protected by the long line of the Gulf of Suez and the Red Sea; and for the security of her western frontier she could depend much upon the trackless wastes of the desert. Her immediate neighbours she could easily subdue. Her vulnerable point was on the north-east, where the isthmus of Suez left the door open to the restless conquerors of Western Asia.

The **Religion** of the Egyptians developed in two directions, *i.e.*, towards monotheism and towards polytheism. They believed in God, and in "gods" who were mythological personifications of natural phenomena and whatsoever is permanent or subject to fixed rule in time and space: such as Earth, Sky, Sun, Moon and Stars, Light and Darkness, the Inundation, the Year, the Seasons, and the Hours. The same object was often worshipped under different names in different localities. The goddesses Nut, Neith, Isis, Nephthys, Hathor, Uatchit, Nekhebit, Sekhet are names of the Sky, especially at sun-rise or sun-set. The Sun has countless names, Ptah, Tmu, Rā, Horus, Khnum, Sebek, Amen; and some of them, such as Osiris and Sekru, are names of the Sun after he has set or, in mythological language, has died and been buried. Sekru signifies "the coffined," and Amen "he who hideth himself," just as Horus signifies "the one above." All gods, as such, were absolutely equal in their might and in their divinity; but mytho-

logically Osiris might be said to be slain by his brother Set the personification of Night, who in his turn was overthrown by Horus, the heir of Osiris. The Egyptians often formed combinations of gods, two, three, four, or more. Every great town was devout to several gods, but these were not necessarily in a fixed number. The gods were represented not only in human shape but also in animal form. The animal was simply symbolical of the god, either on account of certain attributes ascribed to both or because of the similarity of the names. In the latter days of the religion this symbolism degenerated into a superstition of the grossest kind. It cannot be too strongly insisted upon that the accounts of the Egyptian religion given by the Greeks and Romans are utterly untrustworthy.

The Egyptians believed in a future state. The soul would again inhabit the body. Hence the care which they bestowed upon the preservation of the dead. Each person had his double, or genius, "Ka," and his Soul, "Ba." The latter is often represented as a human-headed hawk.

Judging from the scenes of **Domestic Life** sculptured or painted on their monuments, and from the specimens of articles of daily use which have been recovered, the Egyptians appear to have been of a happy temperament, enjoying the pleasures of life and the refinements of civilization. Their dress was simple; their habits cleanly. Polygamy, though recognized, was not extensively practised. The position of the mother of the house was honourable. The Egyptian, at times, traced descent from his mother rather than from his father.

The **Language** of Egypt is thought by some to be connected with the Semitic branch of tongues.

The **Writing** of the Egyptians is known to us in three forms: the **hieroglyphic,** the form in which it appears as sculptured on the monuments; the **hieratic,** or priests' writing, a cursive or running form of the hieroglyphic, used for works and documents generally written on papyrus or other ordinary writing material; and the **demotic,** or the people's writing, a still later development of the cursive style. The age of Egyptian writing is of an unknown remote period. On

none of the monuments has it been found to be still in the primitive stage, when things and ideas are only represented by pictures and when these have not yet assumed the value of sounds. All attempts to decipher the hieroglyphic writing were baffled until the discovery, in 1798, of the "Rosetta Stone," now in the British Museum (see below, p. 63), by a French officer named Boussard, while engaged on some works at Fort St. Julian, near Rosetta. On this stone is graven, in the Egyptian language in the hieroglyphic and in the demotic forms of writing, and in Greek, a decree of the priests of Memphis, conferring divine honours on Ptolemy V., Epiphanes, King of Egypt, B.C. 195. The credit of unlocking with the key thus provided the secret of the Egyptian hieroglyphic inscriptions is chiefly due to the French Egyptologist Champollion, though the name of Thomas Young deserves mention, as he was the first to identify the phonetic values of some of the signs.

The remains of their **Literature** preserved to us in papyri, apart from the inscriptions upon their monuments, prove that the Egyptians were skilled, from a very early period of their history, in astronomy, in mathematics, in medicine, in philosophy, in poetry, and in fiction. The oldest literary papyrus now extant contains works of moral philosophy composed in the days of the Third and Fifth Dynasties.

Their knowledge of **Art** is attested by their monuments, by their wall sculptures and paintings, and by the multitude of beautiful objects for religious or domestic use or for personal adornment which have been recovered from their temples or their tombs. And it is remarkable that Egyptian art was at its best in the time of the earlier dynasties. The great pyramid builders of the Fourth Dynasty have never been surpassed as architects. The earliest statues of the human form are nearer to nature than those of later periods when conventionalism hampered the sculptor. When under the Eighteenth and Twenty-sixth Dynasties there was a revival of art after periods of depression, men went back to the works of the Fourth and Twelfth Dynasties to seek for the best models. And even when Egypt was in the last throes of existence, when for a brief interval she freed herself, under

her last native kings, from the grip of her Persian masters, the sculptures of the period prove the strong vitality of the artistic instinct in the Egyptian race.

The **History of Egypt** can be traced back for more than 4000 years before the Christian era. Her kings, or, as they came to be designated, her "Pharaohs" (from the title "Peraa"—"great house"), have been arranged in **thirty dynasties,** whose succession, as among other nations, was the result of failure of the original line, of marriage of one of lower rank with the female representative of the house, of conquest, or of revolution. The period of time covered by these thirty dynasties has been calculated to extend from **B.C. 4400** to **B.C. 340.*** This arrangement and these calculations are based chiefly upon the work of Manetho, an Egyptian priest, who lived in the third century B.C., and who compiled a history in Greek of the ancient Egyptian dynasties from the annals preserved in the temples and from other sources which have perished. Unfortunately Manetho's book has not survived, and is only known to us by the too meagre extracts and quotations of later writers; but monuments and inscriptions and papyri which have been excavated and deciphered have provided the means of correcting and supplementing the information which he has transmitted. The adoption of the Greek language for Manetho's work has had the result of making the Egyptian Pharaohs better known by their Greek, than by their native, names.

The thirty dynasties are divided into three groups:—

Dynasties I.–XI. (B.C. 4400–2466). The Ancient Empire.
„ **XII.–XIX.** (B.C. 2466–1200). The Middle Empire.
„ **XX.–XXX.** (B.C. 1200–340). The New Empire.

The **centre of government** shifted its position at different periods, sometimes from dynastic considerations, sometimes from considerations of policy. Under the Ancient Empire we find it first seated at Memphis; then moving south to Abydos, or other places, as the power of the kings extended. Under the Middle Empire, at the period when Egypt was at the

* In the following pages Brugsch's calculations of dates have been followed.

height of her glory, the centre was chiefly in the great city of Thebes; at the period of revolution or foreign oppression, it was withdrawn again to the north to Memphis and other cities of Lower Egypt; and at the period of the later Asiatic wars it was found more convenient to have the centre of government nearer to the Asiatic frontier, and Rameses and his immediate successors held their court principally in the northern city of San or Tanis. Under the New Empire, the period of decadence and of foreign rule, the centre was without stability, and shifted with each political change, now to Thebes, now to Memphis, now to Tanis or Bubastis or Saïs.

Of the first three dynasties **(B.C. 4400–3766?)** we know very little, beyond the bare lists of the kings' names. The first king of the **First Dynasty** was **Menes (B.C. 4400–4366)**, the founder of Memphis, where the worship of the god Ptah, creator of gods and men, was specially cultivated, and where the worship of Hapi or the Apis bull (the Serapis of the Greeks), sacred to that god, is said to have been first instituted.

The **Fourth Dynasty (B.C. 3766?–3566)** was a dynasty of kings who more than all others have left behind them lasting records of their greatness and of the high civilization of their time. The founder of the house, **Seneferu (B.C. 3766?–3733)**, is known to us as the conqueror of the peninsula of Sinai, where lay the valuable mines of copper and turquoise which were worked by this king and his successors. His son **Khufu** (Kheops) **(B.C. 3733–3700)** was the builder of the Great Pyramid at Gîzeh, which he spent years in erecting as his tomb. The Second Pyramid was the work of king **Khā-f-Rā** (Khephren) **(B.C. 3666–3633)**; and the Third Pyramid was built by his son **Men-kau-Rā** (Mykerinos) **(B.C. 3633–3600)**. The Sphinx which is near these great pyramids, fashioned out of solid rock in the shape of a man-headed lion, may have been the work of a still earlier period. The tradition of the Egyptians, according to the Greeks, held up the names of Khufu and Khā-f-Rā to execration as the names of heartless tyrants. On the other hand, Men-kau-Rā's memory was revered as that of a just and merciful king: "To him his father's deeds were displeasing, and he both opened the

temples and gave liberty to the people, who were ground down to the last extremity of evil, to return to their own business and to their sacrifices: also he gave decisions of their causes juster than those of all the other kings."* If the bones of Men-kau-Rā are those which now lie before us in the First Egyptian Room (see p. 105), as indeed there is every reason to believe they are, this panegyric of the just king has a peculiar interest for us.

The **Fifth Dynasty (B.C. 3566–3300)** appears also to have been an energetic race, but falling short of its predecessor in the magnificence of its monuments. Its last king, **Unas,** and two of the first kings, **Teta** and **Pepi,** of the **Sixth Dynasty (B.C. 3300–3100),** were the builders of pyramid-tombs famous for the religious texts and formulæ with which their interior walls are covered. Pepi also brought Nubia into subjection, and gained possession again of the mines of Sinai, which it seems his predecessors had lost. To this latter dynasty also belongs the queen **Nitaker** or Nitokris, the original of the fabled Rhodopis of the Greeks, who is said to have enlarged the Third Pyramid of Men-kau-Rā.

We next pass over a space of more than six hundred years **(B.C. 3100–2466),** which were occupied by the **Seventh** to **Eleventh Dynasties,** whose history is almost entirely lost. It was probably a period of petty kingdoms and of internal struggles, until the rise of the Eleventh Dynasty, of Theban origin, when the chief power gravitated towards the south and was gradually consolidated in the hands of the Pharaohs of this race. Its latest kings at length established themselves real sovereigns of Egypt, and their sway extended over and controlled the mixed races of the Delta. They laid the foundation for the powerful dynasty which succeeded.

The career of the **Twelfth Dynasty (B.C. 2466–2233),** a series of kings bearing the names of Amenemhāt and Usertsen, was one of the most renowned in the history of Egypt, not so much for conquests as for the progress of the arts of peace, and particularly for great engineering works which conferred long-lasting benefits upon the land. **Amenemhāt I. (B.C. 2466–2433)** consolidated his power throug

* Herodotus (Macaulay's translation), ii. 129.

the whole length of Egypt, and carried his arms to the southward. Under his successors the southern frontier was extended to the Second Cataract, where **Usertsen III. (B.C. 2333–2300)** built the strong fortress of Semneh. Great temples and monuments rose, or were restored, at Thebes, at Heliopolis, at Memphis, at Tanis, at Abydos. But the most famous work was the construction of the great artificial lake on the west of the Nile to receive the surplus waters of the river and to control its inundations. This lake—the Lake Moeris of the Greeks, who so rendered the native name "Mau ur," "Great Water"; the site of which is now called by the Arabs El-Fayyūm, who thus perpetuate another of its Egyptian names, "Ph-iom," "the Sea"—was completed in the reign of **Amenemhāt III. (B.C. 2300–2266).** On its shores this king also built the famous Labyrinth—the "Erpa-re-hent," "the Temple at the entrance of the Lake"—which excited the wonder of Herodotus: the tomb in which its constructor at length rested from his labours. With his successor the dynasty closes.

We again enter a dark period of about five hundred years **(B.C. 2233–1700)**, but an eventful one in the history of the country. In its course Egypt passed under a foreign domination, which lasted for many generations, and from which she freed herself only after a long and severe struggle.

The **Thirteenth Dynasty** appears at first to have carried on the government with the success inherited from its predecessors; but there are indications that the reigns of its later kings were disturbed by internal troubles, and it is probable that actual revolution transferred power to the **Fourteenth Dynasty**, whose seat was Saïs in the Delta. The new dynasty probably never succeeded in making its sway paramount, and Lower Egypt in particular seems to have been torn by civil wars, and to have fallen an easy prey to the invader. Forced on by a wave of migration of the peoples of Western Asia, in connection, perhaps, with the conquests of the Elamites, or set in motion by some internal cause, the nomad tribes of Syria made a sudden irruption into the north-eastern borders of Egypt and, conquering the country as they advanced, apparently without difficulty, finally estab-

lished themselves in power in Memphis. Their course of conquest was undoubtedly made smooth for them by the large foreign element in the population of the lower country, where, on this account, they may have been welcomed as a kindred people, or at least not opposed as a foreign enemy. The dynasties which the new comers founded we know as those of the **Hyksos** or **Shepherd kings,** a title, however, which is nowhere given to them in genuine Egyptian texts. It has been conjectured that the name Hyksos (which first occurs in the fragments of Manetho) is derived from "Hek-Shasu," King of the Shasu, an Egyptian name for the thieving nomad tribes.

After the rough work of conquest had been accomplished, the Hyksos gradually conformed to Egyptian customs, adopted Egyptian forms of worship, and governed the country just as it had been governed by the native kings The **Fifteenth** and **Sixteenth Dynasties** are Hyksos dynasties, probably at first holding sway over Lower Egypt alone, but gradually bringing the upper country into subjection or at least under tribute. The period of the **Seventeenth Dynasty,** whether we are to call it Hyksos or native Theban, or to count it as being occupied by kings of both races, was a period of revolt. The Theban under-king, **Sekenen-Rā,** refused tribute, and the war of liberation began, which, after a struggle of nearly a century, was brought to a happy conclusion by the final expulsion of the Hyksos by **Ahmes,** or Amāsis I., the founder of the Eighteenth Dynasty.

The period of the foreign domination has a particular interest on account of its connection with Bible history. It appears from chronological calculations, which are fairly conclusive, that it was towards the end of the Hyksos rule that the patriarch Joseph was sold into Egypt. A king named **Nubti (B.C. 1750)** is supposed to have occupied the throne at the time ; and the famous Hyksos king **Apepa II.** is said to have been the Pharaoh who raised Joseph to high rank and welcomed the patriarch Jacob and his family into Egypt.

With the accession of the **Eighteenth Dynasty (B.C. 1700–1400)** the history of Egypt enters on a new phase. Hitherto we have seen her engaged in the settlement of successive

internal changes, or at war only with her immediate neighbours. On the south she had conquered Nubia; on the west she had kept the Libyans in check; on the east she had subdued the Sinaitic peninsula. But now that the oppressing hand of the Hyksos was removed, the national spirit expanded, and under the leadership of the kings of the Eighteenth Dynasty, and more especially of those of the Nineteenth Dynasty, Egypt embarked upon a course of foreign Asiatic wars, which brought her into collision with, and eventually under the subjection of, the great empires of Western Asia. Ahmes and his immediate successors were chiefly occupied in organizing the kingdom and in strengthening its borders; their arms were carried into the south; the country now known as the Soudan was invaded and paid tribute; the Libyans were also punished; and, the internal safety of the empire being [secured, the Egyptian armies of **Thothmes I. (B.C. 1633–1600)** crossed the Asiatic frontier.

The route by which the Egyptians marched in their invasions of the East, and which in later times was followed in the reverse direction by the Assyrians in their invasions of Syria and Egypt, formed two sides of a triangle, wedged apart by the great northern desert-land of Arabia. After leaving the Egyptian frontier, it lay along the shores of the Mediterranean, and, passing north through the strip of territory held at a later period by the Philistines, diverged towards the north-east and threaded the upper valley of the Jordan, and then the passes of Cœle-Syria between the ranges of the Lebanon and the Anti-Lebanon. In this region it first had to pass the strong fortress of Megiddo, which guarded the southern entrance, and after leaving the Jordan ascended the stream of the river Nazana to its source; it then descended from the high lands into the valley of the Orontes, in which lay the great cities of Ḳadesh and Hamath, and at length emerged upon the open country between the lower waters of the Orontes and the upper waters of the Euphrates—the country of the powerful nation of the Khita. At the apex of the triangle, near to the Euphrates, lay the city of Karkĕmish, the possession of which gave to the Egyptian invader the command of the road leading to the south-east

along the course of the great river into Assyria and Babylonia, and afforded to the Assyrian his northern starting point for a descent upon Syria and Egypt.

How far king Thothmes I. pursued this route in his scheme of conquest is not known. At all events his campaign was in his own eyes a successful one; and he returned to Egypt with the spoil and tribute of conquered nations. But it was reserved for his son, the famous **Thothmes III. (about B.C. 1600)**, to bring the Syrian and neighbouring nations into more thorough subjection. His long reign of more than fifty years was a period of almost ceaseless wars, and in Asia campaign succeeded campaign in quick succession. His conquests extended at least as far north as Karkĕmīsh, and the rising kingdom of Assyria was compelled to pay tribute.

The great wars of the kings of the Eighteenth Dynasty raised Egypt to a pitch of glory to which she had never attained before. But foreign conquests were not their only achievements. Under their hands rose great temples and monuments whose remains are still the objects of our admiration at Thebes, at Karnak, at Luxor, and at other places. A queen of this race, **Hātshepset**, sister and co-regent of Thothmes II., who, not content with a woman's rank, assumed in her ambition the title of king and monopolized the entire direction of the government, is famous in history for the peaceful voyage of discovery which she organized to the land of Punt, the land of spices, the border-land of the entrance to the Red Sea. Thence her ships returned laden with many rare and curious things, among which were spice-trees which she re-planted in the royal gardens of Thebes.

The long and prosperous reign of Thothmes III. has eclipsed in a great measure the fame of his immediate successors, who were, however, still vigorous and warlike kings. Among the later monarchs of the dynasty, **Amenophis III. (B.C. 1500–1466)** is also renowned for his wars in Syria and Nubia, and for his great buildings. Among other works, he erected on the west of the Nile, at Thebes, the two colossal statues of himself, which the Greeks named the statues of Memnon, the fabled king of Egypt who was slain in the Trojan war. **Amenophis IV. (B.C. 1466–1433)** was distinguished in a

peculiar manner as the leader of a new form of worship, and was regarded by succeeding generations, under the tutelage of the outraged priestly caste, as a heretic whose memory was to be execrated and the symbols of whose god were to be cast down from the monuments and consigned to oblivion. The worship of Amen had thriven with the growing splendour of Thebes, and the great god was paramount among the gods of Egypt. For unknown reasons—possibly owing to religious opinions imbibed from his mother, whom late discoveries have proved to have been a foreigner, an Assyrian princess named Ti,— Amenophis revolted from this worship and set up that of the god of the Sun-disk, Aten; he removed his capital from Thebes to Khu-en-aten, the modern Tell el-Amarna, which he built and embellished, and personally assumed the same name, which means "Splendour of the Sun-disk," instead of his native name which dedicated him to Amen. The new worship, however, took no hold upon the people; it died out, at least as a national form of worship, with the immediate successors of this king.

The **Nineteenth Dynasty (B.C. 1400–1200)** was founded by **Rameses I. (B.C. 1400–1366)** who carried on war against the old enemies, the Khita, in Northern Syria, which was continued with more effect by his son **Seti I. (B.C. 1366–1333)**, who was also successful against the Phoenicians, as well as against the Libyans on the West. The latter king was also a renowned builder. To him is owing the great Hall of Columns at Karnak and the smaller temple of Kûrnah. At Abydos also, at Memphis, at Heliopolis, and at other places are the remains of his works. He was succeeded by his famous son **Rameses II. (B.C. 1333–1300)**, the Sesostris of the Greeks, who had already been associated with his father for many years upon the throne. The name of Rameses has perhaps become more widely known than that of any other Egyptian monarch, partly through the traditions of Greek historians, partly from the multitude of the monuments of his own construction or bearing his name—for this great king did not disdain to usurp the works of others by carving upon them his own cartouche.

Although he carried his arms in all directions, his chief wars, like those of his predecessors, were waged in Syria. The details of a great campaign, which he undertook in the fifth year of his reign against the Khita, are made known to us in unusual fulness by the prize poem of a Theban poet named Penta-urt. A stubborn battle fought under the walls of Kadesh in the valley of the Orontes nearly proved disastrous to the Egyptian army, which had been divided in two by the wily stratagem of the enemy. It was in great measure owing to Rameses' personal valour that the day was saved and the Khita defeated with great slaughter. Again and again the Egyptian army marched into Syria, subduing the tribes, sacking their towns, and carrying away captives. But other powers were rising in the East, in the valley of the Euphrates, and threatened soon to make their presence felt. The rulers of the Khita and of Egypt concluded that it would be wiser to end their quarrels and combine to repel attack; and an offensive and defensive alliance was accordingly entered into between them, and the Egyptian king took in marriage a princess of the Khita.

Of the numerous buildings of Rameses, including the great temple of victory, the Ramesseum, at Kûrnah, the most famous is the rock-hewn temple, dedicated to the three mighty gods of Egypt, Amen, Ptah, and Harmachis, which faces the Nile at Ipsamboul, or Abu-Simbel, in Nubia. On the façade of this temple four colossal seated figures of the king are cut from the living rock, and on its walls are sculptures and inscriptions recording his triumphs. [A cast from the head of one of these colossal figures is placed in the Northern Vestibule, No. 1071. See p. 54.] Rameses himself resided much in the city of San or Tanis, which he restored and beautified. It is he who is identified as the Pharaoh who oppressed the children of Israel, and for whom they built the "treasure-cities, Pithom and Raamses." The foreign population of Egypt had been greatly increased by the influx of the captives of the wars, and the Semitic element had by this time probably become almost threateningly preponderant in the Eastern Delta. That the captives and foreigners should be put to enforced labour upon the public works of

Egypt was to be expected ; and how the natives viewed with alarm the increasing numbers of the Hebrews and their kindred we learn from the opening chapter of the Book of Exodus. The period of the release of the children of Israel from bondage is placed by some in the reign of Rameses' successor **Menephthah (B.C. 1300–1266)**; others have dated it somewhat later, and it has been surmised that their desertion of the country where they had dwelt so long and their march into the wilderness was perhaps only part of a widespread revolt of the strangers in the land against their taskmasters. Menephthah's reign was also disturbed by a serious inroad of the Libyans, which, however, he effectually repulsed and which is rendered historically interesting by the share taken in it by Carian and other mercenaries from Asia Minor, who crossed the sea and joined forces with the Libyans. With the expiration of the Nineteenth Dynasty the so-called Middle Empire of Egypt comes to an end, and we stand upon the threshold of the New Empire, a chequered period of occasional triumphs, of internal troubles, and of defeats and subjection to a foreign yoke.

The **Twentieth Dynasty (B.C. 1200–1100)** had in its founder, **Rameses III.**, an energetic king who waged wars and defeated his enemies, as others had done before him, raised buildings and monuments in the chief cities, and during years of peace encouraged commerce and conferred other benefits upon the country. He is said to have possessed great wealth. The Libyans again invaded Egypt early in his reign, and were again defeated with severe loss. On the north-east there was a serious attack, both by sea and by land, by bands of migratory tribes of Asia Minor. And again, a little later, there was a renewed struggle on the west. Besides these defensive wars, Rameses III. undertook expeditions against the negro tribes of the south, and against the tribes of Syria. But the days of foreign conquest had passed ; the country was exhausted, and when the strong hand of Rameses was withdrawn, the rapid succession of following kings of his dynasty is a sure indication of civil troubles, which ended in the usurpation of a race of priest-kings and kings from Tanis, forming the **Twenty-first Dynasty**

(B.C. 1100–1000), which was swept away in its turn by a military power.

The origin of the **Twenty-second Dynasty (B.C. 966–766)** is obscure. Its seat was at Bubastis; but the names of its kings—Shashank, Osorkon, Thekeleth—point to a foreign source. Some think it to be Libyan; it is rather Assyrian or Elamite; and its founders have been identified as leaders of mercenary troops, who married into the royal house of the Ramessids. Its first king, **Shashank**, we know from Bible history, where he is named Shishak, as the friend and protector of Jeroboam; and after the secession of the Ten Tribes and the election of Jeroboam as their king, Shashank made war upon Judah and "came up against Jerusalem; and he took away the treasures of the house of the Lord, and the treasures of the king's house" (1 *Kings* xiv. 25, 26). None of the other kings of this dynasty is distinguished for notable deeds. Egypt indeed was now rapidly passing into the stage of dissolution, in which she was divided into small states ruled over by petty kings, among whom, now and again, attempts were made to gain supremacy. It was in this condition that the country lay during the short periods assigned to the **Twenty-third Dynasty (B.C. 766–733)** of Tanis, and to the **Twenty-fourth Dynasty (B.C. 733–700)** of Saïs, whose headship could not have been more than nominal. Egypt was now at the mercy of two powers, the Assyrian and the Ethiopian, which assailed her on the north and on the south. Nubia or Ethiopia, which during the reign of the powerful dynasties had become a province of the empire, was now independent and, under a race of kings the descendants of the priest-kings of the Twenty-first Dynasty, revenged her former submission by moving north to the conquest of her former masters. At first, however, the Ethiopian kings were content with an occasional expedition, putting down any attempt of the local kings of Egypt to become predominant, as in the case of Tafnecht, a king of Saïs and Memphis, who attempted to form a league for the reconquest of the country. They are, however, to be recognized as actually holding government as the **Twenty-fifth Dynasty**, although they were in temporary possession of Egypt much

earlier. In the first king of this dynasty, **Shabaka**, we have the "So, king of Egypt," of the Bible, to whom Hoshea, king of Israel, sent messengers (2 *Kings* xvii. 4), and who, as the ally of the tribes of Syria, opposed Sargon of Assyria, and was defeated by him at Raphia, on the frontier, about B.C. 720.

Again, his successor, **Shabataka**, joined the Syrian alliance against the power of Assyria at the moment when that empire was thrown into temporary confusion by the death of Sargon. But the new Assyrian king, Sennacherib, soon broke up the confederation. After disposing of the resistance of those in the north of Syria, **B.C. 701**, he subdued the Philistines, and then easily defeated the Egyptian army which had advanced to Altaku in the south of Palestine. But far more serious struggles with the Assyrians took place in the reign of **Taharka** or Tirhakah, who usurped the throne. An invasion of Egypt by Sennacherib was baulked at a critical moment by the sudden break-up of the Assyrian army when it had advanced almost to the frontier—an event which also saved Hezekiah, king of Judah, from the vengeance of the Assyrians (2 *Kings* xix. 35). This catastrophe removed the danger for some years, and Taharka had leisure to consolidate his authority over Egypt; but a league into which he entered with the Phoenicians and others roused the alarm of Esarhaddon, who had succeeded his father Sennacherib. The Assyrian king invaded Egypt, **B.C. 672**, defeated the Egyptian forces, and at once occupied the whole of the Delta; Memphis was next captured, Thebes was pillaged, and Taharka fled to Nubia. The native kings were restored by Esarhaddon as his vassals, and Assyrian garrisons held the fortresses of the Delta. In **B.C. 669** the premature rumour of the death of Esarhaddon again roused Taharka to action. He recovered Thebes and Memphis, after defeating the Assyrians and their allies; but was finally routed at Canopus by Ashurbanipal, king of Assyria, who had succeeded his father Esarhaddon, and now appeared in person to repel the Ethiopian invasion. Taharka retired into Nubia, where he soon after died; but his adherents continued the war, which ended in the destruction of Thebes

by the Assyrians, **B.C. 666,** and the restoration of the vassal kings.

So long as Assyria retained her empire, Egypt was subject to her; but as soon as Babylonia revolted and the Medes began to threaten Nineveh, **Psammetichus,** the king of Saïs found his advantage in these troubles. With the aid of Ionian and Carian mercenaries he subdued the other kings of the Delta, drove out the Assyrian garrisons, and by a judicious marriage with a Theban princess, the heiress of the older dynasties, got himself acknowledged as king of Upper as well as of Lower Egypt. He thus became the founder of the **Twenty-sixth Dynasty,** the period of which is dated from the death of Taharka to the Persian conquest **(B.C. 666–527).** Egypt again revived. The ancient cities were rebuilt; the monuments restored; and a renaissance of art, which was distinguished by its elaborate finish and delicacy, proved that the people, in spite of long years of civil war and foreign rule, had still some of the artistic spirit of their ancestors. The encouragement given by Psammetichus to Greeks and other foreigners to settle in Egypt caused them to flock thither in such numbers that the serious jealousy of the people was aroused. In anger at the king having formed his bodyguard of Ionians and Carians, more than 200,000 of the native troops and old mercenaries are said to have marched away into Nubia, leaving Egypt half denuded of the means of defence.

Psammetichus was succeeded by his son **Necho (B.C. 612–596),** a warlike king, who in **B.C. 608** advanced to the reconquest of Syria; defeated and slew Josiah, king of Judah, at Megiddo; and marched north as far as the Euphrates, posting Egyptian garrisons in the important strongholds. But three years later he lost his new conquests, being defeated in a great battle at Karkĕmīsh by Nebuchadnezzar of Babylon, who followed his retreat to the borders of Egypt, and who was only prevented from invading the country by the death of his father and the consequent necessity of hastening back to Babylon to secure his throne. No further conflict with the new Babylonian empire took place during Necho's lifetime. But two of the peaceful events

of his reign deserve mention. He encouraged the development of trade; and some Phoenician mariners in his service made a voyage round the African continent, an exploit which it took three years to accomplish. And he made an attempt to connect the Gulf of Suez with the Nile by means of a canal, and only desisted after an enormous expenditure of human life.

But small efforts at foreign conquest could be made by Egypt in her reduced condition and in face of the great powers of Western Asia. Yet we read of the formation of a fleet; and in the reign of **Uah-ab-Rā (B.C. 591–572)**, the Hophra of the Bible, an attack was made on the Phoenician coast and Sidon was captured. An unfortunate expedition against the Greek colony of Cyrene roused popular feeling, and Hophra was deposed by one of his generals, **Ahmes**, or Amāsis II., who reigned in his stead. At this moment Nebuchadnezzar is said to have invaded Egypt, but with what result is not known. At all events, Amāsis was left in possession of the throne, which he held for forty-four years **(B.C. 572-528)**, and restored the country to a high degree of prosperity, Beyond a campaign against the Arabs and the occupation of Cyprus by the fleet, no attempt was made to extend the boundaries of Egypt. The empire of the Medes was superseded by that of the Persians, and Babylon fell **B.C. 539**; but the rapid advance of Cyrus left no time for the Egyptian king to develope schemes of conquest, if he entertained any; and he prudently devoted himself to the organization of the country. He entered into even closer relationship with the Greeks than his predecessors; and under his favour was developed the great Greek city of Naucratis, in the western Delta, which was endowed with special trading privileges. But towards the end of his reign Amāsis was involved in a quarrel with the Persians. He did not, however, live to meet their invasion. In **B.C. 527** the Persian army, led by the new king, Cambyses, appeared before Pelusium; and **Psammetichus III.**, the son and successor of Amāsis, was defeated with great slaughter. Memphis fell after a short siege, and Egypt submitted to the conqueror.

For more than a hundred years Egypt was nothing more

than a province of the Persian empire. Her **Twenty-seventh Dynasty (B.C. 527–405)** is composed of the Persian monarchs, who ruled the country through their deputies. A revolt which broke out at the end of the reign of Darius I. was suppressed by his successor, Xerxes; another, headed by Inaros in the reign of Artaxerxes I., was put down with more difficulty. At length in the troubles of the closing years of Darius II. the Egyptians succeeded in shaking themselves free once more. The work of liberation was commenced by **Amenrut,** or Amyrtaeus, the only representative of the **Twenty-eighth Dynasty,** and was accomplished by **Naifâaurut,** who stands at the head of the next dynasty. Yet his success was but transitory. After a brief term of some sixty years, in which the **Twenty-ninth** and **Thirtieth Dynasties** ran their course, and after repelling more than one Persian attempt at reconquest, Egypt's last native king, **Nechtnebf,** or Nectanebus II., fled before the arms of Artaxerxes III., **B.C. 340.**

A few years later, **B.C. 332,** when the Persian power had succumbed to Alexander the Great, Egypt passed into the hands of the conqueror. On his death she was ruled, not without success in the early reigns, by the kings of the Macedonian house of **Ptolemy,** one of Alexander's generals **(B.C. 323 to 30).** Afterthe wars which ended in the death of **Cleopatra,** Egypt became a Roman province.

In A.D. 638 the country was conquered by Amr ibn el-Âsi, the general of Omar, and was ruled by the Arabs until A.D. 1517, when it became a part of the Turkish dominions.

EGYPTIAN DYNASTIES.

ANCIENT EMPIRE.

1st Dynasty.	About B.C.		About B.C.
Menes	4400	Sep-ti . . .	4266
Teta	4366	Merbapen . . .	4233
Atet	4333	Sem-en-Ptah . .	4200
Ata	4300	Qebhu . . .	4166

ANCIENT EMPIRE (*continued*).

2nd Dynasty.	About B.C.
Betchau	4133
Kakau	4100
Ba-en-neter	4066
Uatchnes	4033
Senta.	4000
3rd Dynasty.	
Tchatchai	3966
Nebka	3933
Tchersa	3900
Teta	3866
Nefer-ka-Rā	3800
4th Dynasty.	
Seneferu	3766
Khufu (Kheops)	3733
Rā-tet-f	3700
Khā-f-Rā (Khephren)	3666
Men-kau-Rā (Mykerinos)	3633
Shepseskaf	3600

5th Dynasty.	About B.C.
Userkaf	3566
Sahu-Rā	3533
Kaka	3500
Nefer-Rā	3466
Ra-en-user-An	3433
Men-kau-Heru	3400
Tet-ka-Rā	3366
Unas	3333
6th Dynasty.	
Teta	3300
Userka-Rā	3266
Meri-Rā	3233
Meri-en-Rā	3200
Nefer-ka-Rā	3166
Mer-en-Rā-ment-em-saf	3133

MIDDLE EMPIRE.

12th Dynasty.	
Amenemhat I.	2466
Usertsen I.	2433
Amenemhat II.	2400
Usertsen II.	2366
„ III.	2333
Amenemhat III.	2300
„ IV.	2266

16th Dynasty (Hyksos.)	
Apepa I., „ II., Nubti	Reigned about B.C. 1800 (?)

17th Dynasty.	
Sekenen-Rā I., „ II., „ III., Ka-mes	Reigned during the 18th century, B.C.

18th Dynasty.	
Ahmes (Amāsis)	1700
Amenhetep (Amenophis) I.	1666
Tehuti-mes (Thothmes) I.	1633
„ „ II., „ „ III.	1600
Amenhetep (Amenophis) II.	1566
Tehuti-mes (Thothmes) IV.	1533
Amenhetep (Amenophis) III.	1500
Khu-en-Aten (Amenophis IV.), Heru-em-Heb	1466
19th Dynasty.	
Rameses I.	1400
Seti I.	1366
Rameses II.	1333
Menephthah II.	1300
Seti II.	1266

NEW EMPIRE.

	About B.C.
20th Dynasty.	
Rameses III.	1200
„ IV. VI.	1166
„ VII. VIII.	
„ IX.–XII.	1133
21st Dynasty.	
Her-Heru	1100
Piānkhi	1066
Pi-netchem I.	1033
Pisebchānu I. „ II.	1000
22nd Dynasty.	
Shashank (Shishak) I.	966
Osorkon I.	933
Thekeleth I.	900
Osorkon II.	866
Shashank II.	833
Thekeleth II. Shashank III. „ IV.	800
23rd Dynasty.	
Pet-tā-Bast Osorkon III.	766
24th Dynasty.	
Bak-en-ren-f	733
25th Dynasty.	
Shabaka Shabataka	700
Taharka (Tirhakah)	693
26th Dynasty.	
Psammetichus I.	666
Nekau (Necho)	612
Psammetichus II.	596
Uah-ab-Rā (Hophra)	591
Ahmes (Amāsis)	572
Psammetichus III.	528
27th Dynasty.	
Cambyses	527
Darius I.	521
Xerxes	485
Artaxerxes	465
Darius II.	424
28th Dynasty.	
Amen-rut (Amyrtaeus)	405
29th Dynasty.	
Naifāaurut I.	399
Muthes	393
Pasamut	380
Naifāaurut II.	379
30th Dynasty.	
Nekht-Heru-heb	378
Tcheher	360
Nekhtnebf(Nectanebus)	358

NORTHERN EGYPTIAN VESTIBULE.

In this apartment are placed some of the monuments of the first twelve dynasties of Egyptian kings. Though many are small in size, they have considerable interest, being the most ancient sculptures preserved in the Museum.

Among them are:—

1. Cast from the head of the most northernly of the four seated colossal figures of **Rameses II.** in front of the temple at Abu-Simbel in Nubia. (See above, p. 46.) [No. 1071.]

2. Casing-stones from the Pyramid of **Kheops** at Gîzeh. Presented by Colonel Howard Vyse. [Nos. 56 *a*, *b*, *c*.]

3, 4. Doorways from the tombs of Ankh-Haf and Rû at Gîzeh. VIth dynasty. [Nos. 528, 529.]

5. Statue of Betmes. IVth dynasty. [No. 70*a*.]

6. Painted statue found in a tomb at Memphis. IVth dynasty. [No. 35.]

7. Limestone pyramid inscribed with the name and titles of **Antef**, a king of the XIth dynasty. From Thebes. [No. 478.]

8. Statue of Mentuhetep. XIth dynasty. [No. 469.]

9. Statue of Antef. XIIth dynasty. [No. 461.]

10. Part of a statue of a king named **An**, dedicated to him by **Usertsen I.** XIIth dynasty. [No. 870.]

11. Part of a statue of Se-renput, a governor of the First Cataract and of Elephantine. XIIth dynasty. [No. 1070.]

12–14. Parts of seated figures of **Usertsen III.**, B.C. 2333. Presented by the Egypt Exploration Fund. [Nos. 1069, 1145, 1146.]

On the North Wall are :—

15. A number of sandstone stelae recording the names of officials during the XIth and XIIth dynasties.

16. Tablet of the royal scribe Heru-em-heb, inscribed with prayers to Thoth and Maāt. XVIIIth dynasty. From Thebes. [No. 551.]

17. Wooden door, inscribed with a scene representing Khensu-hetep, a priest of Amen-Rā, offering to Osiris and Isis. XIXth dynasty. From a tomb at Thebes.

18. Cast of a statue of Khephren, King of Egypt, B.C. 3666. Museum of Gîzeh. [No. 1110.]

19. Cast of the sarcophagus of Khufu-Ankh, a high official in the reign of Khufu (Kheops), B.C. 3733. Museum of Gîzeh. [No. 1111.]

20. Cast of a statue of Rā-en-user, King of Egypt, B.C. 3433. Museum of Gîzeh. [No. 1112.]

21, 22. Casts of statues of Khā-f-Rā (Khephren), King of Egypt, B.C. 3666. Museum of Gîzeh. [Nos. 1113, 1114.]

23. Cast of a statue of Men-kau-Rā (Mycerinus), King of Egypt, B.C. 3633. Museum of Gîzeh. [No. 1115.]

24. Cast of a statue of a scribe, about B.C. 3500. Museum of Gîzeh. [No. 1116.]

25. Cast of a statue of a King of Egypt. Museum of Gîzeh. [No. 1117.]

26. Cast of the head of a statue of a King of Egypt. Museum of Gîzeh. [No. 1118.]

27. Cast of a wooden statue of a man commonly known as the Shêkh el-Beled or "mayor of the town." IVth dynasty. From Sakkâra. [No. 1144.]

NORTHERN EGYPTIAN GALLERY.

The larger sculptures in this Gallery belong to the XVIIIth and XIXth dynasties (B.C. 1700–1200), and were found chiefly at Thebes, Abydos, and Gîzeh; and at Semneh and Gebel-Barkal in Ethiopia or Nubia. Other monuments in the Gallery belong to earlier dynasties. Proceeding down the Gallery and viewing the objects bay by bay, alternately right and left, the following are the most important:—

1. Two false doors from the tomb of Teta, an officer of **Khā-f-Rā**, a king of the IVth dynasty. From Gîzeh. [Nos. 157, 157*.]

2. Granite stele, dedicated to the gods Khnum and Sati and recording the repairs made by **Usertsen I.** at Elephantine. XIIth dynasty. [No. 963.]

3. Sandstone jamb of a door, inscribed with the name of **Thothmes III.** XVIIIth dynasty. From the temple built by him at Behen or Wâdi Halfah. [No. 1019.]

4. Granite statue of Ka-mes, a scribe and governor of Behen (Wâdi Halfah); about B.C. 1600. [No. 1022.]

5. Seated figure of Anebni, dedicated to Amen-Rā by **Thothmes III.** XVIIIth dynasty. [No. 51*a*.]

6. Limestone shrine of Pa-suten-se, an official of Amenemhāt III., about B.C. 2266. From Mêdûm. [No. 1135.]

7. Part of left leg and arm of a colossal statue of **Thothmes III.** XVIIIth dynasty. [Nos. 949, 55.]

8. Limestone cone, inscribed with the name and titles of Sebek-hetep, a scribe who flourished in the reign of Sebek-em-sa-f, a king of the XIIIth dynasty, about 2,000 B.C. [No. 1163.]

9. Stone lion inscribed with the name of **Set-nub(?)**, a king of the XVIth dynasty. From Bagdad. [No. 987.]

10. Black basalt seated figure of Kannekht, dedicated to Osiris. XVIIIth dynasty. [No. 48.]

11. Painted limestone figure of Nem, an officer in the service of Thothmes III. XVIIIth dynasty. [No. 840.]

12. Black granite seated figures of the lion-headed goddess Sekhet, inscribed with the name of **Amenophis III.** XVIIIth dynasty. From the Temple of Mut, near Karnak (Thebes). [Nos. 60, 65, 68, 63, 57, 49, 88, etc.]

13. Black granite standing figures of Sekhet, wearing on her head the sun's disk and uraeus serpent; she typified the sun-flame. From the Temple of Mut. [Nos. 76, 80, 72, 79, 53, etc.]

14. Head (in the middle of the Gallery) from a colossal statue of **Thothmes III.** at Karnak, discovered by Belzoni. XVIIIth dynasty. The arm and leg (Nos. 949, 55) are from the same statue. [No. 15.]

15. Granite stele of **Thothmes III.**, sculptured with figures of the goddess Hathor and the sun-god Mentu-Rā. XVIIIth dynasty. No. 12.]

16. Sandstone sepulchral tablet of Thothmes, a gate-keeper at Memphis. XVIIIth dynasty. [No. 155.]

17. Black granite boat, in which is seated Queen **Mut-em-uaa,** wife of Thothmes IV. and mother of Amenophis III.; about B.C. 1600. From Karnak. [No. 43.]

18. Portion of the beard of the **Sphinx** at Gîzeh. IVth dynasty, or earlier. [No. 58.]

19. Portion of the uraeus serpent from the head of the **Sphinx** at Gîzeh. [No. 443.*]

20. Scene from the tomb of Tehuti-hetep. From El-bersheh. XIIth. dynasty. Presented by the Egypt Exploration Fund, 1894. [No. 1147.]

21. A series of most admirable **wall-paintings,** from tombs at Thebes. XVIIIth dynasty. The subjects are:—

i. Inspection of cattle. [No. 169.]

ii. Fowler in a boat; cat catching birds; ladies gathering lotus flowers; ornamental water with fish. [No. 170.]

iii. Inspection and counting of flocks of geese. [No. 171.]

iv. Seated figure of the scribe of the royal granaries. [No. 173.]

v. Servants carrying hares and geese, corn, etc. [No. 174.]

vi. Musical entertainment by ladies. [No. 175.]

vii. Horses and chariots; and inspector examining standing corn. [No. 176.]

viii. Garden, with ornamental water, in which are fish and lotus flowers; around it are date and persea trees. [No. 177.]

ix. Figure of **Amenophis I.** [No. 1072.]

x. Musical entertainment; dancing girls, etc. [No. 179.]

xi. Table of offerings dedicated to the god Seb. [No. 180.]

xii. An entertainment. [No. 181.]

xiii. Figure of Queen **Ahmes-nefert-ari.** [No. 1073.]

xiv. Figure of the god Osiris. [No. 1074.]

xv. Men presenting offerings; negroes and Asiatics bringing tribute; goldsmiths at work, etc. [Nos. 919–923.]

22. Heads from colossal statues of **Amenophis III.** XVIIIth dynasty. [Nos. 4, 6, 30.]

23. Cast of a sphinx inscribed with the name of Thothmes III., King of Egypt, B.C. 1600. Museum of Gîzeh. [No. 1109.]

24. Cast of a tablet recording the conquests of Thothmes III., King of Egypt, B.C. 1600. Museum of Gîzeh. [No. 1108.]

25. Grey granite seated figure of Amenhetep, a nobleman of the time of Amenophis III. [No. 1068.]

26. Porphyry column, with the capital in the form of a lotus bud, inscribed with the names of **Amenophis III.** and **Menephthah,** XIXth dynasty, and **Setnekht,** XXth dynasty; these last two names being added later. [No. 64.]

27. Part of the head of a granite statue of a king. From **Karnak.** [No. 119.]

28. Fragment of the **Tablet of Abydos,** from the temple of **Rameses II.** at Abydos. This tablet was inscribed with the names of the chief kings who reigned over Egypt, from **Menes,** the first historical king, **B.C. 4400,** to **Rameses II., B.C. 1333,** by whom it was dedicated to his ancestors. It is of great importance for determining the names and succession of the kings. [No. 117.]

29. Sandstone tablet recording the march of **Amenophis III.** into Ethiopia, the extent of his conquests, and the numbers of prisoners and of the slain. XVIIIth dynasty. From Semneh. [No. 138.*]

30. Two black granite seated statues of **Amenophis III.** XVIIIth dynasty. From Thebes. [Nos. 21, 14.]

31. Sandstone head from a ram-headed sphinx on the side of the course leading to the gate built at Karnak by **Heru-em-heb** XVIIIth dynasty. [No. 7.]

32. Pair of granite recumbent lions, inscribed with the names and titles of **Amenophis III.** (an inscription was added subsequently by Amenasro, an Ethiopian king). XVIIIth dynasty. From Gebel Barkal, in Ethiopia. Presented by Algernon, Duke of Northumberland. [Nos. 1 and 34.]

33. Black granite statue of **Heru-em-heb,** with altar. XVIIIth dynasty. [No. 75.]

34. Rectangular black granite slab, inscribed with the names and titles of **Amenophis IV.** (Khu-en-aten), the heretic king, and those of his wife and daughter. XVIIIth dynasty. [No. 1000.]

35. Black granite sarcophagus of Meri-mes, governor of Ethiopia. XVIIIth dynasty. [No. 1001.]

36. Black granite statue of **Heru-em-heb,** standing under the protection of the god Amsu, a form of Amen-Rā. XVIIIth dynasty. [No. 5.]

37. Wooden statue of **Seti I.** XIXth dynasty. From the tombs of the kings at Thebes. [No. 854.]

38. Statue of Pa-ur, a prince of Ethiopia under Rameses II. XIXth dynasty. [No. 70c.]

39. Statue of Painehsi, a scribe of the royal treasury under Rameses II. XIXth dynasty. [No. 51B.]

40. Statue of Piaai, a scribe under Rameses II. XIXth dynasty. [No. 46.]

41. Statue of Pamerau, a military officer and scribe. XIXth dynasty. [No. 853.]

42. Granite statue of **Rameses II.,** set up at Karnak by his successor **Menephthah.** XIXth dynasty. [No. 61.]

In the middle of the Gallery are two stands upon which is exhibited a series of photographs of the Great Pyramid and the Sphinx, and of some of the most important temples of Egypt.

EGYPTIAN CENTRAL SALOON.

The monuments in this room belong chiefly to the time of **Rameses II.**; about **B.C. 1333.** The most interesting are:—

1. Upper part of a colossal granite statue of **Rameses II.** From the Memnonium at Thebes. Presented by H. Salt, Esq., and L. Burckhardt, Esq., 1815. [No. 19.]

2. Cast from the head and bust of the colossal limestone figure of **Rameses II.**, which probably stood in front of the Temple of Ptah at Memphis (it now lies at Mît-Rahîneh). [No. 858.]

3. Upper part of a statue of **Rameses II.**, wearing the crowns of the North and South, and holding in his hands the whip and crook, emblematic of dominion and rule. From Elephantine. [No. 67.]

4. Black granite seated figure of **Rameses II.** [No. 109.]

5. Black granite seated figure of **Rameses II.**, holding a shrine, on the top of which is a beetle, the emblem of the god Khepera [No. 27.]

6. Black granite kneeling figure of **Rameses II.** [No. 42.]

7. Kneeling figure of **Rameses II.**, holding a table of offerings. [No. 96.]

8. Granite cover of a sarcophagus of Setau, prince of Ethiopia under Rameses II. [No. 78.]

9. Granite sarcophagus of Pa-neter-hent, a standard bearer. XIXth dynasty. [No. 18.]

10. Granite hawk, emblem of the god Rā-Harmachis, inscribed with the name and titles of **Rameses II.** [No. 1006.]

11. Upper part of a limestone figure of a queen. XIXth dynasty. [No. 948.]

12. Upper part of a limestone figure of a queen, wearing the head-dress of the goddess Hathor. XIXth dynasty. [No. 93.]

In the middle of the room:—

13. Granite lion, inscribed with the name and titles of **Rameses II.** From Benha-el-Asal. [No. 857.]

14. Fist from one of the colossal granite figures of **Rameses II.**, which stood in the Temple of Ptah at Memphis. [No. 9.]

15. Cast of the Hyksos sphinx inscribed with the names of Rameses II., Meneptah I., Rameses III., Pasebkhānu. Museum of Gîzeh. [No. 1120.]

16. Head of Hathor. Bubastis. Presented by the Egyptian Exploration Fund, 1889

17. Statue of a son of **Rameses II.** XIXth dynasty. From Asyût. [No. 947.]

SOUTHERN EGYPTIAN GALLERY.

The monuments in this gallery cover a period of nearly one thousand years, viz., **B.C. 1333–350.** At the southern end are monuments of the Greek and Roman periods. The most interesting are :—

1. Wooden figure of **Rameses II.**, from the doorway of his tomb at Thebes; one of the most interesting monuments in the collection. XIXth dynasty. [No. 882.]
2. Cast of a stele recording the conquest of Egypt by Piānkhi, King of Ethiopia, about B.C. 750. Museum of Gîzeh. [No. 1121.]
3. Cast of a stele recording the wars of Heru-se-atef, King of Nubia, in the 3rd, 5th, 6th, 11th, 15th, 18th, 23rd, and 34th years of his reign. Museum of Gîzeh. [No. 1125.]
4. Wooden figure of a king. From the Tombs of the Kings at Thebes. XIXth dynasty. [No. 883.]
5. Limestone fragment inscribed with the names and titles of **Rameses II.**; afterwards used in the foundation of Pompey's Pillar set up at Alexandria A.D. 302. XIXth dynasty. [No. 104.]
6. Seated figure of **Seti-Menephthah II.** holding an altar XIXth dynasty. From Karnak. [No. 26.]
7. Limestone sepulchral shrine of Reka, chief of Standard-bearers. XIXth dynasty. [No. 476.]
8. Limestone shrine of Amen-em-heb. XIXth dynasty. [No. 474.]
9. Limestone seated figures of an officer and his sister or wife. XIXth dynasty. [No. 36.]
10. Painted seated limestone figure of Mahu, a superintendent of works at Thebes, and his sister or wife, Sebta. XIXth dynasty. [No. 460.]
11. Seated figure of Rui, a priest of Amen-Rā in the reign of Menephthah II. XIXth dynasty. [No. 81.]
12. Green granite scarab, or beetle, emblem of the god Khepera. From Constantinople, whither it was probably taken after the Roman occupation of Egypt. [No. 74.]
13. Black basalt kneeling figure of **Uah-ab-Rā** (Hophra) holding a shrine. XXVIth dynasty. From the Valley of the Natron Lakes. [No. 111.]
14. Basin dedicated to the hippopotamus goddess, Thoueris. XXVIth dynasty. [No. 28.]
15. Black granite seated figures of Sekhet, wearing the sun's disk and serpent, inscribed with the names and titles of **Shashank** (Shishak). XXIInd dynasty. [Nos. 517, 63.]

16. Limestone statue of the god of the Nile, Hâpi, holding a table of offerings; dedicated to Amen-Rā by **Shashank**, son of **Osorkon I.**, and priest of Amen-Rā. XXIInd dynasty. [No. 8.]

[Nos. 17–22 were presented by the Egyptian Exploration Fund.]

17. Granite column inscribed with the names and titles of **Rameses II.** and **Menephthah I.**, XIXth dynasty. From Heracleopolis. [No. 1123.]

18. Granite column, with palm capital, inscribed with the names and titles of **Rameses II.** XIXth dynasty. Some of the characters of the nomen and prenomen of this king were erased, and the nomen and prenomen of **Osorkon II.** (XXIInd dynasty) inserted in their stead. From Bubastis. [No. 1065.]

19. Part of a seated colossal granite figure, inscribed with the names and titles of **Osorkon II.** XXIInd dynasty. [No. 1064.]

20. Head of the same figure. [No. 1063.]

21. Upper part of a granite figure of a king (**Rameses II.** ?). XIXth dynasty (?). From Bubastis. [No. 1066.]

22. Seated granite figure of Ankhrenpnefer, a recorder of Pa-Tmu (Pithom), in the reign of Osorkon II. XXIInd dynasty. From Tellel-Maskhuta. [No. 1007.]

23. Black basalt slab, inscribed with the names, titles, etc., of **Psammetichus I.** XXVIth dynasty. From Alexandria. [No. 20.]

24. Three bronze figures of a goddess or queen, and a bronze figure of Osiris. Ptolemaic period (?). From Thebes. [Nos. 871, 865, 873, 872.]

25. Dark green granite sarcophagus of the royal scribe Hâpimen; with figures of the four children of Horus (see p. 111), Anubis, etc., and with prayers. XXVIth dynasty. [No. 23.]

26. Black basalt sarcophagus of **Ankhnesneferabra**, daughter of **Psammetichus II.** and Nitocris, and wife of **Amasis II.** XXVIth dynasty. From Thebes. [No. 32.]

27. Cast from a green basalt figure of the hippopotamus goddess Thoueris. The original, now in the Egyptian Museum at Gîzeh, was made during the reign of king **Uah-ab-Rā** (Hophra) for Pa-ba-sa, son of Pe-tā-Bast. XXVIth dynasty. Presented by Monsieur E. Grébaut, 1890. [No. 1075.]

28. Cast from a green basalt figure of the cow of the goddess Hathor, wearing on her head the sun-disk, plumes, and serpent, and having in front a figure of Psammetichus, an officer of high rank and an adorer of the goddess. The original is in the Gîzeh Museum. XXVIth dynasty. Presented by Monsieur E. Grébaut, 1890. [No. 1076.]

29. Green basalt head of Osiris. XXVIth dynasty. [No. 986.]

30. Unfinished limestone sarcophagus; of late date. [No. 39.]

31. Upper part of a statue of **Ta-set-en-hesi**, daughter of **Amasis II.** XXVIth dynasty. [No. 775.]

32. Collection of granite slabs from Bubastis. Presented by the Egyptian Exploration Fund.

a. Name of Khufu (Cheops). IVth dynasty, about B.C. 3733. [No. 1097.]

b. Name of Khāfrā (Chephren). IVth dynasty, about B.C. 3666. [No. 1098.]

c. Name of Usertsen III. XIIth dynasty, about B.C. 2333. [No. 1099.]

d. Name of Sebek-hetep I. XIIIth dynasty, about B.C. 2100. [No. 1100.]

e. Part of an inscription of Apepa. Before the XVIIIth dynasty. [No. 1101.]

f. Part of the name of Rameses II., B.C. 1333, inscribed over the name of Usertsen III., B.C. 2333. [No. 1102.]

g. Amenophis II., B.C. 1600, and Seti I., B.C. 1366, offering to Amen-Rā. [No. 1103.]

h. Part of an inscription of Rameses II., and the names of three conquered nations. XIXth dynasty, about B.C. 1300. [No. 1104.]

i. Osorkon II., in a shrine, with the goddess Bast and officials. XXIInd dynasty, about B.C. 866. [No. 1105.]

j. Osorkon II., about B.C. 866, and his wife Karāmā. [No. 1077.]

k. Nekht-Heru-heb, about B.C. 378, adoring the goddess Bast. [No. 1106.]

33. Pair of obelisks set up by **Nekht-Heru-heb** (Nectanebus), the first king of the last native dynasty, before a Temple of Thoth. XXXth dynasty. [Nos. 523, 524.]

34. Black basalt slabs, inscribed with the names and titles of **Nectanebus II.**, the last native king of Egypt. XXXth dynasty. [Nos. 998 and 22.]

35. Stone sepulchral altars, on which are representations of ducks, cakes, jars of wine, etc. XXVIth–XXXth dynasties. [Nos. 135, 509, 590.]

36. Cast of a stele recording the enthronement of an unknown King of Arabia in the 7th century B.C. Museum of Gîzeh. [No. 1122.]

37. Cast of a stele recording a dream of Nuth-meri-Amen, King of Nubia, in the 7th century B.C. Museum of Gîzeh. [No. 1124.]

38. Cast of a stele inscribed with a decree of excommunication of heretics at Napata by an unknown King of Nubia in the 7th century B.C. Museum of Gîzeh. [No. 1126.]

39. Black basalt slab, with inscription referring to the contest between Horus and Set. It was placed in the Temple of Ptah at Memphis by command of **Shabāka** (Sabaco). XXVth dynasty [No. 135*.]

40. Massive granite sarcophagus of Naskatu, a priest of Memphis. Late period. From Gîzeh. [No. 3.]

41. Massive stone sarcophagus of **Nectanebus I.** The inscriptions and scenes upon it refer to the passage of the sun through the hours of the day and night. XXXth dynasty. From Alexandria. [No. 10.]

42. Basalt sarcophagus of Psammetichus, an official. XXVIth dynasty (?). [No. 1047.]

43. Black basalt sarcophagus of Henaat, a temple official; his statue, holding a shrine, in which is a figure of the goddess Neith, was found inside. XXVIth dynasty. [Nos. 86 and 134.]

44. Inscribed limestone stelae. Ptolemaic period. [Nos. 380, 147, 886, 184, 188.]

45. Statue of the royal scribe Pa-ari. No. 1084.

46. Statue of a "divine father" of Amen. [No. 1085.]

47. Part of a statue of a priest or king. [No. 1087.]

48. Green basalt sarcophagus of Sebaksi, a priest of Ptah. Ptolemaic period (?). [No. 17.]

49. Green basalt statue of Isis protecting Osiris with her wings, dedicated to the goddess by Shashanq, a high priestly official. XXVIth dynasty. About 500 B.C. From Upper Egypt. [No. 1162.]

50. Sarcophagus of Ankhet. Ptolemaic period (?) [No. 33.]

51. Sarcophagus of Peta-Heru-nekhem. Ptolemaic period (?). [No. 790.]

52. Black basalt cover of a sarcophagus. Ptolemaic period (?). [No. 90.]

53. Cast of a stele of Alexander VI., about B.C. 310. Museum of Gîzeh. [No. 1127.]

54. Part of a black basalt calendar (?), with a figure of **Philip Aridaeus,** and with texts relating to the months Tybi and Mechir. About B.C. 316. [No. 938.]

55. Part of a black basalt calendar (?), with a figure of **Alexander the Great,** and with texts relating to the month Pashous, etc. About B.C. 324. From Tell el-Yahûdiyyeh. [No. 933.]

56. **THE ROSETTA STONE**, inscribed with a decree of the priests of Memphis, conferring divine honours on **Ptolemy V., Epiphanes,** king of Egypt, **B.C. 195.**

The inscription is in three forms: 1. In the Egyptian language, in hieroglyphics or writing of the priests; 2. In the same language, in demotic or writing of the people; 3. In the Greek language and character.

From this inscription was first obtained the key to the decipherment of the hieroglyphics and the interpretation of the ancient language of Egypt; the names of the kings, which in the hieroglyphics are enclosed in oblong rings or "cartouches," giving the clue to the identification of the letters of the hieroglyphic alphabet.

The stone was found by the French, in 1798, among the ruins of Fort Saint Julian, near the Rosetta mouth of the Nile. It passed into the hands of the British on the capitulation of Alexandria, and was deposited in the British Museum in the year 1802. [No. 24.]

57. Cast of the stele of Canopus, inscribed in hieroglyphics, Greek, and demotic with a decree of the priests of all Egypt assembled at Canopus, concerning the honours which were to be

paid to **Ptolemy III. (Euergetes I.)**, and his queen **Berenice** and their daughter **Berenice**; B.C. 238. [No. 1081.]

58. Cast of the cover of the sarcophagus of Tche-hra, a commander of the troops. Museum of Gîzeh. [No. 1128.]

59. Cast of the sarcophagus of Tche-hra, a commander of the troops. Museum of Gîzeh. [No. 1129.]

60. Part of a foot from a marble statue of Serapis (?). Found in a convent at Alexandria. [No. 847.]

61. Part of a granite stele, inscribed in Greek with eight rescripts concerning the priesthood and temple at Elephantine; B.C. 12 From Aswân (Syene). [No. 1020.]

On shelves (Nos. LIV.–LXIII.) are arranged a number of stelae figures, etc., belonging to the Greek, Roman, and Coptic periods Among these interesting objects are:—

62, 63. Inscriptions in the Meroitic character. [Nos. 892, 901.]

64. Coptic sepulchral stelae. Christian period. [Nos. 601, 604 900.]

65. Sepulchral tablet of Theodore; with Coptic cross. Christian period. [No. 405.]

66. Tablet, inscribed in Greek; dated in the 19th year of Cleopatra and Caesarion. [B.C. 33.] From Sakkârah. [No. 392.]

67. Tablet, inscribed in Greek; dated in the 9th year of Ptolemy IX., Euergetes II. [B.C. 161.] From Sakkârah. [No. 377.]

68. Stone sun-dial, found at the base of the obelisk of **Thothmes III.**, commonly called "Cleopatra's Needle." From Alexandria. [No. 778.]

69. Stone ornaments: Coptic crosses, rosettes, etc. Christian period. From a Coptic church at Philae. [Nos. 1039, 1040, 1041.]

70. Gray granite shrine inscribed with the names and titles of Ptolemy X., Physcon, King of Egypt, B.C. 171–117. It was found in the ruins of a Coptic church at Philae. Presented by the Egyptian Government, 1893. [No. 1134.]

[At the Southern end of this Gallery is the Assyrian Transept; and from it are approached the Nimroud Gallery, the Nimroud Central Saloon, the Nineveh Gallery, and the Assyrian Saloon, lying from south to north between the Greek and Egyptian Galleries.]

ASSYRIAN GALLERIES.

THE antiquities exhibited in these galleries are the result a series of excavations which have been prosecuted in ssyria and Babylonia during the last forty-five years. The ene of these operations is represented in the accompanying ap.

The following brief sketch of the **History of Babylonia** id **Assyria** will help to a better understanding of the tiquities to be described :—

The two great nations which, in historical times, are und in possession of these countries, came of one stock, ssyria being colonized from Babylonia. Of the origin d rise of the **Old Babylonian Empire** nothing whatever known. The primeval inhabitants of the country spoke **Semitic** dialect, and their principal sites—such as Ur, lasar, Erech, and Nipur—were situated in Southern Baby- nia, in the country lying at the head of the Persian Gulf, ich then extended farther into the land. At a period ich it is impossible to fix with accuracy, an immigration another race into Eastern Babylonia took place. Accord- g to the Bible (*Genesis* x. 8–11), the leader of this invasion s Nimrod, the son of Cush, who built Babel (Babylon), Erech, kad, and Calneh in the land of Shinar. These invaders, own as **Sumerians** or **Accadians**, are believed to have come n Central Asia, and to have belonged to the Turanian family nations. They appear to have amalgamated with the inal inhabitants, and their language was used side by with the native Semitic, which gradually adopted many he foreign words into its vocabulary. When the latter

re-asserted itself as the common tongue, Accadian still survived as a literary language.

The earliest kings of Babylonia mentioned in the cuneiform inscriptions are **Eannadu** and **Entenna,** who reigned about **B.C. 4500** and **4200** respectively.

The empire thus founded gradually pushed its way to the north, following the course of the great river Tigris; and eventually the cities of Ashur (Kal'at Sherkât), Calah (Nimroud), Ninua (Nineveh), and others were built.

About **B.C. 1700** the northern portion of the empire asserted its independence. **Assyria** became a separate kingdom, and its power became preponderant in its relations with the mother country. About **B.C. 1275** the conquest of Babylonia was effected by **Tukulti-Adar I.** From this date down to the destruction of Nineveh the history of the older nation is of secondary importance. Assyria became the great power of Western Asia, the leading epochs of whose history under her more renowned kings may be briefly recounted.

The immediate successors of Tukulti-Adar I. appear to have been almost continually engaged in war with Babylonia, with varying success. **Tiglath-Pileser I., B.C. 1100** extended his arms abroad, and, besides conquering the surrounding tribes, he carried on successful campaigns against the nations which inhabited the country to the north-west along the course of the upper Euphrates and in Northern Syria, and against the peoples who dwelt in the mountainous northern district near Lake Van. In a campaign against Babylonia he was also successful; but this success was followed by a reverse, for the Babylonians invaded Southern Assyria, and carried off the statues of the gods.

On the death of Tiglath-Pileser I. the power of Assyria began temporarily to decline; and after the reign of his grandson, who sustained a severe defeat at the hands of the nomad tribes, it momentarily disappears from its leading position. But in the reign of **Tukulti-Adar II.** the Assyrians again emerge as a conquering nation.

Babylonia was once more subdued by this monarch, who was succeeded in **B.C. 885** by his son **Ashur-nasir-pal,** or

of the greatest of the Assyrian kings. His conquests extended on every side, and laid the foundation for the further successes of future reigns. His last campaign, which opened the road to the extension of his empire westward, was against the inhabitants of Northern Syria (**B.C. 867**). Ashur-nasir-pal, besides being a conqueror, was also a great builder. He removed the seat of government from Ashur some forty miles northwards to Calah (Nimroud), where he built a great palace, and carried out other extensive works (see below, p. 77). Assyrian art was greatly developed in his reign, as testified by the remains of sculptures and articles of ornamentation which have been found.

The limits of the Assyrian empire were carried still further by Ashur-nasir-pal's son and successor, **Shalmaneser II.** (**B.C. 860-825**), whose almost ceaseless wars made him master of the whole of Western Asia, from the Persian Gulf to the Armenian mountains, and from the frontiers of Media to the shores of the Mediterranean. His campaigns in the west have a particular interest, for here we find the Assyrians first coming in contact with the Israelites. When the power of the Syrians of Damascus was broken, and there was a general submission to the Assyrian king **Jehu**, king of Israel, was among those who sent tribute (See below, p. 86).

Shalmaneser's immediate successors appear to have been also warlike monarchs, but after their reigns a period of decadence set in. Assyria began to shrink again within her borders, and the nations over whom she had held sway asserted their independence. But in **B.C. 745** a powerful king arose, in the person of **Tiglath-Pileser III.**, who in the course of his reign of eighteen years recovered the lost ground, and even pushed forward the boundaries of the empire to the confines of Egypt. His first effort was to subdue his immediate neighbour, Babylonia. His wars in Syria resulted in great calamities for the people of Israel. Summoned by **Ahaz**, king of Judah, to assist him against Pekah, king of Israel, and Rezin of Damascus, who had attacked him, Tiglath-Pileser entered Syria, subdued the enemies of Ahaz, and carried away into captivity (**B.C. 734**)

the Israelite tribes of Reuben and Gad, and the half-tribe of Manasseh, whose territory lay on the east of the Jordan. Shortly afterwards **Hoshea,** the new king of Israel (**B.C. 729**), formally became the Assyrian king's vassal; and in the reign of Tiglath-Pileser's successor, **Shalmaneser IV.** (**B.C. 727-722**), being detected in an intrigue with Egypt against Assyria, he was himself carried away prisoner. His country was invaded, and Samaria was besieged (**B.C. 724**), but held out for two years. Before its fall a revolution took place. Shalmaneser disappears, and **Sargon,** "the son of no one," a usurper, succeeded to the empire.

Sargon's reign of nearly eighteen years (**B.C. 722-705**) was one long series of foreign campaigns. He was the first Assyrian king to come into actual conflict with the Egyptians, whose army in alliance with the Philistines he defeated at Raphia, near the Egyptian frontier, upon which he had marched after the termination of the campaign against Samaria. He again subdued Babylonia, and carried war into Elam. More than any of his predecessors, he systematically followed the policy of displacing and removing into other lands large numbers of the population of conquered countries. Among others, most of the inhabitants of Samaria were carried away after the capture of the city. Sargon was also famous as a builder. He erected the great palace at Khorsabad (see p. 76), which has been excavated, and carried on other works at Calah and Nineveh. On his death, in **B.C. 705,** he was succeeded by his son **Sennacherib.**

The first years of the new king's reign were occupied in putting down revolts which had broken out on Sargon's death. Babylonia, as usual, had thrown off the yoke under the restless **Merodach-Baladan III.,** a king who had been deposed by Sargon, but was again completely subdued. In **B.C. 701** Sennacherib invaded Syria, first attacking the king of Sidon and receiving the submission of the neighbouring petty kings. Then marching south he recovered the revolted Philistine city of Askalon, and, advancing against Ekron, was met by an Egyptian army which had come to the assistance of that city. At Altaku, in Dan, was fought the second great battle between the Assyrians and Egyptians. The latter

were again defeated, and Ekron fell. It was now the turn of **Hezekiah,** king of Judah, to receive punishment. He had shown himself the friend of the king of Ekron, and was even now sheltering him as a fugitive. Sennacherib entered Judæa, captured the small towns, enslaved 200,000 of the inhabitants, and laid siege to Jerusalem. Hezekiah, sore pressed by famine, was compelled to yield, and purchased the safety of the city by tribute, for which he stripped the Temple of its gold.* Satisfied with this result, Sennacherib returned to Assyria. But two years afterwards he again invaded Palestine, Hezekiah, depending on the support of Egypt, having refused further allegiance. The Assyrian army first sat down before Lachish in the south, and a messenger was despatched to call for the submission of the king of Judah, which, however, was refused. Contenting himself for the moment with a threat of future vengeance, Sennacherib marched westward to engage the Egyptian army which lay at Pelusium, one of the frontier towns of Egypt. But the battle was not fought. A great disaster—probably the result of a sudden attack of plague—overtook the Assyrian host; "the angel of the Lord went out, and smote in the camp of the Assyrian an hundred and fourscore and five thousand: and when they arose early in the morning, behold, they were all dead corpses" (2 *Kings* xix. 35); and the remnant of the army returned to Nineveh.

After this there followed wars nearer home. The Baby-

* The official Assyrian account of this campaign, as contained in the cylinder of Sennacherib, exhibited in the Babylonian and Assyrian Room on the Upper Floor, Table-case H, is as follows:—"Six-and-forty of the strong cities, and the strongholds and the hamlets round about them, belonging to Hezekiah the Jew, who had not submitted to my rule . . . I besieged and captured. Two hundred thousand and one hundred and fifty souls, young and old, male and female; horses, mules, asses, camels, oxen and sheep without number did I make to be brought forth therefrom, and I counted them as spoil. Hezekiah himself, like unto a bird in a cage, did I shut up within his house in Jerusalem. I cast up mounds against the city, and I turned back every man who came forth. His towns, which I had captured from him, I took away from his kingdom, and gave them to Mitinti, king of Ashdod, to Padi, king of Ekron, and to Silbel (?) king of Gaza, and I reduced his land. I increased the sum of the tribute which he paid yearly unto my majesty. The fear of the glory of my majesty overpowered Hezekiah; and his captains and his mighty men of valour, which he had brought into Jerusalem to defend it, laid down their arms. Thirty talents of gold, eight hundred talents of silver, precious stones, ivory, treasures, his daughters, the women of his palace, musicians (?) . . . he sent unto my palace in Nineveh."

lonians, supported by their Eastern neighbours the Elamites of Susiana, were again in arms; and their stubborn resistance was only quelled after a succession of campaigns in which Susiana was more than once invaded and ravaged, and the city of Babylon destroyed. It appears to have been in the latter years of his reign that Sennacherib undertook a campaign in Cilicia, where he defeated the Greeks and is said to have founded the city of Tarsus. He was assassinated by his sons in **B.C. 681** (*Isaiah* xxxvii. 38).

Sennacherib restored and repaired the works of his predecessors, and reared a palace at Nineveh on a grander scale than had ever been before attempted, and extensively ornamented it with sculpture. Many of the wall slabs now in the Nineveh Gallery (see p. 87) were excavated from the ruins of this palace, and, among other events, illustrate details of its construction.

Sennacherib's death was followed by an internal struggle in Assyria, which resulted in the accession of his son **Esarhaddon** to the supreme power. His reign, which lasted to **B.C. 668,** is marked by wars with Phoenicia, with Cilicia, with Edom, by the usual suppression of revolt in Babylonia, by wars with the Arabs and the Medes, and above all by the conquest of Lower Egypt and the occupation of the country by the Assyrians in **B.C. 672.** The revolt of **Manasseh,** king of Judah, was punished by the reduction of his kingdom and his own captivity. But eventually he was allowed to return to Jerusalem, Esarhaddon being of a more forgiving and milder nature than most of his line.

The end of his reign saw the Assyrian king again involved in war in Egypt, Tirhakah, the Ethiopian Pharaoh, having succeeded in recapturing Memphis and raising the country against the Assyrian domination. The defeat of this rising was the first work of Esarhaddon's son and successor, **Ashur-bani-pal,** who reigned for forty-two years, **B.C. 668–626.**

Death appears to have overtaken Esarhaddon before he had completed his great palace at Calah (Nimroud), which has been excavated. A yet more splendid building, his palace at Nineveh, still lies buried and only partially explored beneath

the mound which bears the name of Nebi Yunus. Specimens of his architectural remains are therefore scanty in number, although he had the reputation of a great builder, not only of palaces, but also of temples of the gods.

Ashur-bani-pal's first work, as already stated, was to restore the Assyrian power in Egypt; but it was not until three campaigns had been fought, and the ancient city of Thebes had been sacked by the Assyrians (**B.C. 666**), that their supremacy was once more established. In a series of successful wars Ashur-bani-pal extended, further than they had ever reached before, the northern limits of his empire; and on the south-east a long war with Elam also brought that country under his sway. In the first campaign Urtaku, the Elamite king, was defeated. His death was followed by a revolution, in which a leader named Te-Umman got the upper hand. Against him Ashur-bani-pal led his army, defeated and slew him, and punished his adherents with the utmost cruelty. The decisive battle in which the Elamite king thus perished was represented on sculptured slabs of the walls of Ashur-bani-pal's palace at Nineveh, which are to be seen in the Nineveh Gallery (below p. 88). Elam then passed under the rule of the Assyrian king's nominees, but joining in revolt with Shamash-shum-ukin, a younger brother of Ashur-bani-pal, who was viceroy of Babylonia, it again became the seat of war. Shamash-shum-ukin was defeated, taken prisoner, and burnt alive; and after a protracted struggle Elam was finally subdued and ruled as a province of the empire.

But while Ashur-bani-pal was thus engaged, Egypt shook herself free of the Assyrian yoke; and Gyges, the Lydian king, who had formerly sent tribute, defied the Assyrian power. Egypt maintained its independence, but a war in which Gyges lost his life brought Lydia once more into vassalage. An expedition against the Arabs culminating in the capture of Damascus is the last known campaign of Ashur-bani-pal, who was one of the most energetic, and also one of the most cruel, of the Assyrian monarchs. He had raised the power of his empire to a pitch which it had never reached before; and yet within a few years it was doomed

to fall. About **B.C. 634** the Medes had already made an inroad on the eastern borders, and in **B.C. 626**, when Ashur-bani-pal died, the Assyrian power had greatly declined. A few years later the Median king Cyaxares actually defeated the Assyrian army and laid siege to Nineveh. But the end was stayed for a time by the sudden advance of the Scythian hordes which swept across Western Asia, wasting all countries indiscriminately. Soon after this the combined forces of **Cyaxares** of Media and of **Nabopolassar**, an Assyrian general holding command in Babylonia, invaded Assyria and laid siege to Nineveh. The city held out for two years, but was at length captured and destroyed, about **B.C. 609**. The great empire was divided among the conquerers, Assyria proper passing under the power of the Medes, and Babylonia and other dependencies falling to the share of Nabopolassar, who thus became the founder of the **New Babylonian Empire**.

The New Babylonian Empire lasted only about seventy years. Nabopolassar died about **B.C. 605**, and was succeeded by his son **Nebuchadnezzar II.**, who at the moment of his father's death was absent on a campaign in which he had inflicted, at Karkĕmīsh, a crushing defeat upon Necho, king of Egypt, and was preparing to invade that country. Nebuchadnezzar reigned until **B.C. 562**. He devoted himself to repairing the ancient temples of Babylon and beautifying that city. Of his warlike expeditions, we are best acquainted with those which were conducted against the Jews, and which ended in the captivity of Judah. **Jehoiakhim's** second revolt was punished by the capture of Jerusalem and the removal of a large part of the inhabitants to Babylonia, **B.C. 597**. Eleven years later, **B.C. 586, Zedekiah** rebelled; Jerusalem was again taken; and the captivity of the people was accomplished. Nebuchadnezzar appears also to have carried on war against the Arabs; and there is also evidence of a campaign undertaken by him against Egypt at the beginning of the reign of Amâsis II., but we have no knowledge of the result.

His successors were weak sovereigns who reigned only a few years. In the days of the last king, **Nabonidus**, the city of Babylon, which in the king's absence was probably com-

manded by his son, the **Belshazzar** of the Scriptures, was captured by **Cyrus, B.C. 539.** From this date Babylonia remained under the rule of the Persians until the time of Alexander the Great, when it became a possession of the Greeks.

Judged by what we know of their history, the Babylonians and Assyrians appear as a busy, pushing, domineering race—sturdy, warlike, and ruthless—inflicting on their conquered enemies punishments of savage cruelty.

They made considerable progress in the **Mechanical arts.** They were respectable engineers, and, as far as the imperfect materials at their command would allow, they were successful builders. In **Sculpture** they appear to have made indifferent attempts to work in the round; the walls of their kings' palaces were adorned with reliefs, sometimes, as in the palace of Ashur-nasir-pal, of considerable breadth and power, and at a late period, as in the palace of Ashur-bani-pal, exhibiting great technical skill and refinement. In details of pure decoration they were very successful. An estimate of their progress in the minor arts may be formed from the existing specimens of their work in various materials; and special attention may be drawn to the skill exhibited in their treatment of metals. The *repoussé* patterns on their bronze bowls and shields, and on the gate-fittings from Tell-Balâwât, are remarkable. Even in remote periods of the Old Babylonian Empire we find statuettes of this material.

In **Science,** they excelled especially in their knowledge of mathematics and astronomy.

In **Religion,** they were worshippers of the heavenly bodies, and of the powers of nature. Their principal gods were: Sin, the moon; Shamash, the sun; Marduk, a form of the sun-god, who conveyed the prayers of men to heaven; Anum, the god of the sky, Bêl, the god of the earth, and Ea, the god of the abyss and of deep knowledge, forming a trinity; Rammânu, the god of wind and thunder; Dagon, the fish-god; Ishtar, their Venus; Nabu, their Mercury, scribe of the gods and god of science and learning; Nergal, god of war and hunting. The number of omen-tablets which have sur-

vived bear witness to their extreme superstition. The skill of the Chaldaean astrologers and magicians was proverbial.

Their **Language** was a dialect of the great Semitic group; more closely allied to Hebrew, Syriac, and Chaldee than to Arabic, Ethiopic, and Sabaean or Himyaritic.

The **Characters** used by them in their inscriptions consist of groups of strokes, in the form of wedges placed upright or horizontally: hence the writing has been generally called **Cuneiform.** Each cuneiform character was originally a picture, which was inscribed in outline upon stone or bronze or other substance.* Eventually clay became the common material; but the scribes found it difficult to impress the complicated picture characters upon it easily and quickly. They therefore discarded such parts of the sign as appeared superfluous, and by this process gradually transformed the picture writing into conventional signs. Thus, the old Babylonian picture form , meaning a "star," became in the later writing ; and  meaning "gate," became .

The characters were impressed upon the clay while still moist with an instrument of wood, bone, or metal, having a point of three unequal facets.

The inscribed cakes or "tablets" of clay which have been discovered range in size from 15 inches by 9 to 1 by ½. They are generally of a quadrangular form, varying in thickness. After receiving the inscription they were either sun-dried or baked. Previous to baking it was sometimes customary to pierce the tablets with small holes, apparently to allow for evaporation and prevent fracture (see Table-cases **A–G** in the Nineveh Gallery). Tablets served for literary, commercial, domestic, and general purposes. Commercial tablets were usually sun-dried. Most of the literary tablets now in the British Museum were discovered in the libraries which Sennacherib and Ashur-bani-pal collected and established in their palaces at Nineveh. Clay cylinders were also used for special purposes. In the foundations of the Assyrian

* The oldest specimens of Babylonian picture-writing are the inscriptions of Eannadu, Entenna and Sargon I. See p. 135.

palaces have been found such cylinders, of large size, and having six, eight or ten sides, inscribed with the annals of the kings. The Babylonian cylinders, which usually contain the architectural history of the kings' reigns, are generally barrel-shaped. (See p. 137.)

PRINCIPAL KINGS OF BABYLONIA AND ASSYRIA.

BABYLONIA.	About B.C.	ASSYRIA.	About B.C.
Eannadu	4500		
Entenna	4200		
Sargon I.	3800		
Naram-Sin	3750		
Ur-Bau	2500		
Dungi	2500		
Gudea	2500		
Kudur-Mabug	2300		
Rim-Agu	2300		
Khammurabi	2200		
Samsu-iluna	2145	Ishmi Dagan	1820
Ebishum	2110	*Assyria becomes independent*	1700
Ammi-ditana	2085	Ashur-bel-nishi-shu	1450
Ammi-zaduga	2060	Pudi-ilu	1350
Agum *	1700	Rammânu-nirari I.	1325
Kara-indash	1450	Shalmaneser I.	1300
Burna-buriash, or Burra-burriyash	1425	Tukulti-Adar I.	1275
Kuri-galzu	1400	Ashur-rish-ishi	1150
Nazi-Maratash	1330	Tiglath-Pileser I.	1100
Babylonia conquered by Tukulti-Adar, king of Assyria	1275	Rammânu-nirari II.	911–892
Nebuchadnezzar I.	1150	Tukulti-Adar II.	892–885
Marduk-shapik-kullat	1100	Ashur-nasir-pal	885–860
Nabu-shum-ishkun	913	Shalmaneser II.	860–825
Babylonia conquered by Tukulti-Adar II., King of Assyria	891	Shamshi-Rammânu.	825–812
Marduk-balâtsu-ikbi	820	Rammânu-nirari III.	812–783
Nabonasir	747	Shalmaneser III.	783–773
Merodach-Baladan II.	720	Ashur-dan III.	773–754
Sennacherib	705	Ashur-nirari II.	754–745
Ashur-nadin-shumi	700	Tiglath-Pileser III.	745–727
		Shalmaneser IV.	727–722
		Sargon	722–705
		Sennacherib	705–681
		Esarhaddon	681–668

* This name was formerly read Agu-kak-rime.

BABYLONIA.	About B.C.
Nergal-ushezib .	695
Mushezib-Marduk .	692
Shamash-shum-ukin .	668
Capture of Babylon by Ashur-bani-pal, king of Assyria . .	648
Kandalanu . .	648–626
NEW BABYLONIAN EMPIRE.	
Nabopolassar. .	625–605
Nebuchadnezzar II.	604–562
Evil-Merodach .	562–560
Neriglissar . .	560–557
Labashi-Marduk .	557–556
Nabonidus . .	556–539
Capture of Babylon by Cyrus . . .	539

ASSYRIA.	About B.C.
Ashur-bani-pal .	668–626
Ashur-etel-ilani . .	626
Sin-shar-ishkun.	
Destruction of Nineveh.	609

The outline of the history of the **exploration** and **excavations** of the Babylonian and Assyrian sites is as follows :—

In the year 1842 M. Botta, the French Consul at Mosul, began to explore the mound of **Kouyunjik,** the site of the ancient **Nineveh** (see below, p. 78), but without much success; and he transferred his operations to **Khorsabad,** a few miles north of Mosul.*

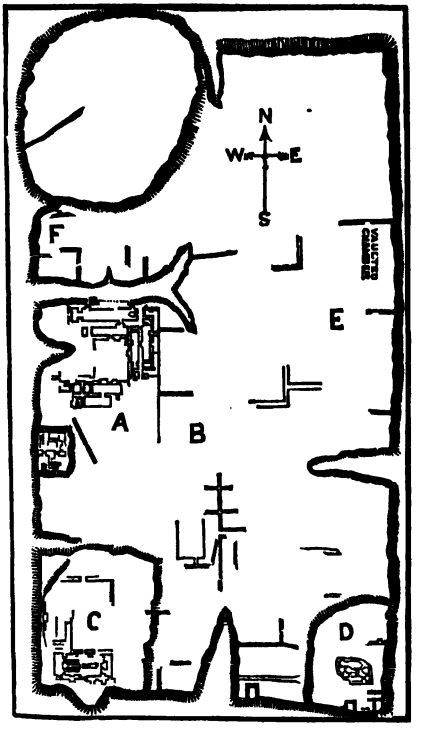
In the year 1845 Sir Henry Layard began the work of exploring the mound at **Nimroud.** This mound marks the site of the ancient city of **Calah,** which, according to Genesis x. 11,† was built by Ashur. In the large standard inscription of Ashur-nasir-pal, king of Assyria, about B.C. 885, it is said that Calah was founded by Shalmaneser I., king of Assyria, about B.C. 1300. Calah, or Nimroud, is about twenty miles to the south of Nineveh. The place is called

* At Khorsabad (*i.e.*, "the town of Chosroes") M. Botta found the remains of a large building, since proved to be the palace of Sargon, king of Assyria, B.C. 722–705. The greater part of the sculptures which he excavated were sent to Paris; a very few reached England. The annals of Sargon, which are inscribed upon baked clay cylinders, are to be seen in the Assyrian Room on the Upper Floor, Table-case F. The sculptures from this palace which were obtained for the British Museum by Sir Henry Rawlinson are exhibited in the Assyrian Transept, and consist of two colossal bulls and wall slabs.

† "And out of that land went forth Asshur, and builded Nineveh, and the city Rehoboth, and Calah."

Nimroud by the natives, as they believe that it was built by one of the generals of Nimrod, the "mighty hunter."

At Nimroud the remains of the **palaces** of three kings were found, viz., of **Ashur-nasir-pal** (north-west palace, plan letter A), of **Shalmaneser II.** (central palace, letter B), and of **Esarhaddon** (south-west palace, letter C). At D the remains of a building, and at E a vaulted chamber, were also discovered.



A. N.W. Palace.

B. Central Palace.

C. S.W. Palace.

D. Buildings and tombs.

E. Vaulted Chamber.

F. Temple of Adar.

To the north of the north-west palace, the site of the temple of the war-god Adar (F), was found the monolith stele* of Shamshi-Rammânu, king of Assyria (B.C. 825–812), and not very far from this were discovered the two statues which were made and dedicated to the god Nebo† by Rammânu-nirari III., king of Assyria (B.C. 812–783).

* See Nimroud Central Saloon, No. 110.
† See Nimroud Central Saloon, Nos. 69, 70.

The remains of the old city walls show that Calah, or Nimroud, stood upon a piece of ground measuring about 7,000 feet by 5,500 feet.*

After the time of Shalmaneser I. (B.C. 1300) it appears to have ceased to be a royal residence, until the time of Ashur-nasir-pal (B.C. 885). The reigns of the kings of the second Assyrian empire who lived at Nimroud cover a period of nearly 220 years (B.C. 885–668).

The next scene of Sir Henry Layard's researches lay at Kouyunjik.

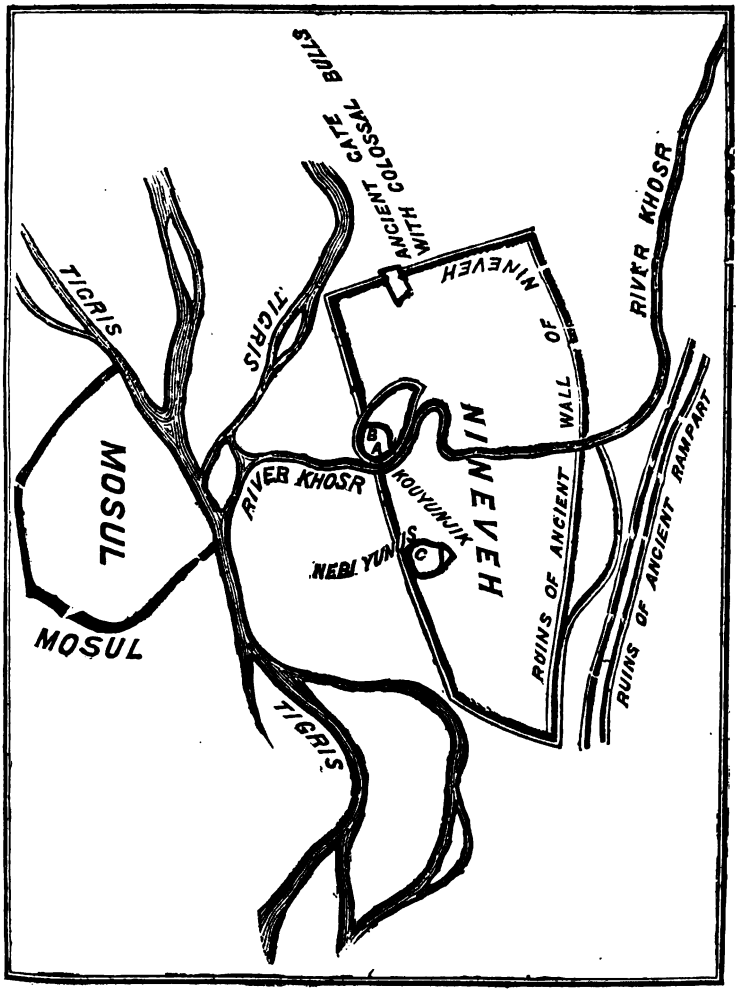
Kouyunjik, more properly Koyunjuk, is the Turkish name given to a group of mounds, nearly 9,000 feet in circumference, situated on the east bank of the river Tigris, just opposite to the modern town of Mosul. It was formerly called Armushiyyeh, after the name of an Arab chief; its modern name, Koyunjuk, appears to have some reference to the number of sheep which feed upon it. From very early days tradition has pointed to the mounds as the site of part of the great city of **Nineveh**; and the ancient legend that the Prophet Jonah was buried under the mosque which now stands on another mound called to this day Nebi Yunus (*i.e.*, "Prophet Jonah") supported this view. Inscriptions which have been found on this site prove that the place was called Ninua, or Nineveh. The ancient city of Ninua, or Nineveh, built on the eastern bank of the Tigris, was intersected by the river Khosr. The ruins of its ancient walls and moat are still visible, and indicate the size of the greater part of the city, which appears to have measured 15,000 by 7,000 feet. According to Gen. x. 11,† Nineveh was founded by Asshur. As to the meaning of the name there is some doubt.

The mounds at Kouyunjik were formerly thought to be the remains of a Roman camp, and the first person who undertook any careful examination of them was Mr. J. Rich, who obtained some fragments of pottery and a few bricks

* The kings built their palaces in the south-west corner of this space, and these, together with the temple of Nebo, occupied about 2,200 feet by 1,200 feet.

† "Out of that land went forth Asshur and builded Nineveh."

inscribed with cuneiform characters. As already stated, the first excavations were undertaken in 1842 by M. Botta, the



A. Palace of Sennacherib.
B. Palace of Ashur-bani-pal.
C. Palaces of Sennacherib and his son Esarhaddon.

French Consul at Mosul; but the great discoveries which have since been made are the result of the excavations at

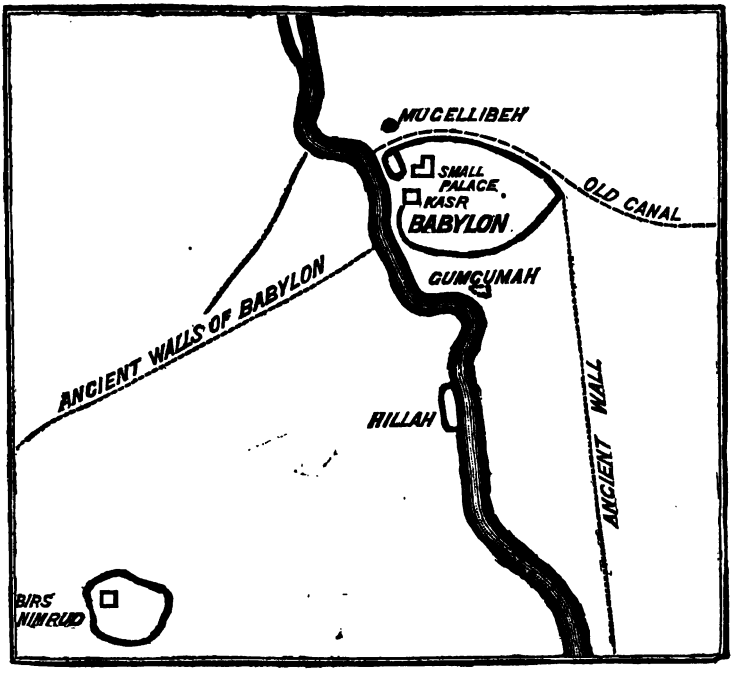
first undertaken by Sir Henry Layard for the Trustees of the British Museum in 1845, and continued by Mr. Loftus, Mr. Rassam, and others, under the direction of Colonel (now Sir Henry) Rawlinson, when Consul-General and Political Agent at Bagdad.

In the mounds of Kouyunjik and Nebi Yunus the remains of the **palaces** of three Assyrian kings were found, viz., of **Sennacherib** (B.C. 705–681), of **Esarhaddon** (B.C. 681–668), and of **Ashur-bani-pal** (B.C. 668-626). Sennacherib built his great palace and library close to the north bank of the river Khosr; Esarhaddon enlarged and completed a palace which his father Sennacherib had begun on the south bank of the Khosr, and built another for himself close by; and Ashur-bani-pal built yet another to the north of that of Sennacherib on the north of the Khosr. Sennacherib appears to have been the first Assyrian king who made Nineveh a royal residence, after his return from his expedition to Egypt.

Operations were also extended to **Kalat Sherkât** and **Sherîf Khân.** Kalat Sherkât is the name of the modern town which has been built near the ruins of the old city of **Ashur,** the metropolis of the first kingdom of Assyria, where were found slabs and other objects inscribed with the names of the early Assyrian kings, Shamshi-Rammânu, Pudi-Ilu, about B.C. 1350; Rammânu-nirâri, about B.C. 1325; Shalmaneser I., about B.C. 1300; and the famous inscriptions upon baked clay cylinders which record the history of the reign of Tiglath-Pileser I., B.C. 1100. (See Table-case **F** in the Babylonian and Assyrian room of the Upper Floor.) The ruins of the city of Ashur are situated on the right or west bank of the Tigris, about sixty miles south of Nineveh. Sherîf Khân is situated a few miles to the north-west of Nineveh, and marks the site of the ancient city called in the cuneiform inscriptions **Tarbis.**

In the year 1854 Sir Henry Rawlinson also excavated the **Birs Nimroud** mound, the traditional site of the Tower of Babel, which stood at the S.W. corner of the area covered by the ancient **Babylon.** It is situated on the Euphrates, and lies about seventy miles south of Bagdad. Sir Henry proved, from the inscriptions found there, that the building,

of which remains still exist, was once the famous Tower of the Seven Planets, built upon an ancient site of a temple by Nebuchadnezzar II., king of Babylon (B.C. 604–562). Each storey of the tower was constructed of bricks glazed with the colour attributed to the particular planet to which it was dedicated. The cylinders found in the ruins are now exhibited in the Babylonian and Assyrian room,



MAP OF BABYLON.

Table-case **C**. In the same neighbourhood excavations were also undertaken by Sir Henry Rawlinson in the buried ruins of Nebuchadnezzar's palace, which bears the name of **Kasr** (*i.e.*, "the palace"), and in the mound called **Babil**. Simultaneously Mr. Loftus excavated at **Niffer (Nipur)**, **Warka (Erech)**, **Senkereh (Ellasar)**, and **Mukeyyer (Ur of the Chaldees)**, in Southern Babylonia.

No further explorations of importance were carried on under British auspices until the year 1878, when the Trustees of the British Museum obtained a farmân from the Porte, and appointed Mr. Hormuzd Rassam to renew the work of excavation. Mr. Rassam's operations extended to the most important of the Babylonian and Assyrian cities, including **Abu Habbah** (the **Sepharvaim (?)** * of the Bible), **Hillah** (within the boundaries of ancient **Babylon**), **Tell-Ibrahîm** (the ancient **Cutha**†), **Birs Nimroud (Borsippa)**, **Kouyunjik**, and **Tell-Balâwât**, the residence of Ashur-nasir-pal and his son, Shalmaneser II., about B.C. 885–839; and were continued down to the year 1883.

Other expeditions on behalf of the British Museum have added to the store of cuneiform tablets and other antiquities, as those of Mr. W. Kennett Loftus in 1854; those of Mr. George Smith, at the expense of the proprietors of the *Daily Telegraph* in 1873, and on other occasions in 1874 and 1876; and those of Mr. E. A. W. Budge in 1887, 1888, and 1891.

ASSYRIAN TRANSEPT.

On the Eastern side of this transept is the **Khorsabad** compartment (see p. 76), containing monuments from the palace of **Sargon**, the founder of the last Assyrian dynasty, **B.C. 722–705.** Here are:—

1. Two colossal human-headed bulls, corresponding in dimensions and style with the pair now in the Louvre at Paris, are placed, as they originally stood, as at the entrance of a chamber, and beside these are two colossal figures of mythological character. This entire group was obtained from Khorsabad by Sir H. C. Rawlinson in 1849. [Nos. 810, 811, 839, 840.]

2. Behind them and on the walls are several bas-reliefs procured from the same place in 1847 by Mr. Hector. They are chiefly fragmentary figures from a more extensive series, some on a large scale and retaining traces of colour.

[Nos. 812–816, 818, 820, 822, 824–830, 832–838.]

* 2 *Kings* xix, 13; *Isaiah* xxxvii, 13. † 2 *Kings* xvii, 24, 30.

3. Among these is the only slab obtained by Sir Henry Layard from Khorsabad; it is in black marble. [No. 831.]

On the left are slabs with inscriptions, from colossal bulls, recording the campaign of Sennacherib against Judæa. They come from Kouyunjik. [Nos. 817, 819, 821, 823.]

The Western compartment contains monuments from the palace of **Ashur-nasir-pal,** king of Assyria, **B.C. 885–860,** at **Nimroud,** the ancient **Calah** (see p. 76). The most remarkable of these are :—

1. Pair of colossal human-headed winged lions, which flanked a doorway in the palace. [Nos. 809 and 841.]
2. Large slab, or stele, rounded at the top, with a figure of the king and emblems of Assyrian gods in relief. On the sides and back is an inscription recording the most important conquests of **Ashur-nasir-pal.** The altar in front of it stood originally before the stele at the entrance of the temple of Adar, the Assyrian war god. [Nos. 847 and 848.]
3. Obelisk set up at Kouyunjik by **Ashur-nasir-pal.** [No. 62.]
4. Upper part of a broken obelisk set up at Kouyunjik by **Tiglath Pileser I., B.C. 1100,** to record his hunting expeditions. [No. 63.]
5. Torso inscribed with the name of **Ashur-bel-kala,** king of Assyria, about **B.C. 1100.** Found at Kouyunjik. [No. 849.]

[Affixed to the walls are casts of reliefs at Persepolis.]

NIMROUD GALLERY.

This room contains a series of sculptures which are continued in the Nimroud Central Saloon (see p. 85). The slabs on the Western side of the Gallery and part of those on the Eastern side were found in the ruins of the palace of **Ashur-nasir-pal,** king of Assyria, **B.C. 885-860,** in the mound at **Nimroud (Calah)** (see p. 77 and plan); a few of those on the Eastern side were found in the small temple of Adar, the war god of the Assyrians, close to the palace.

The slabs on the Western side are arranged as they originally stood in the palace.

No. 2 contains representations of the performance of religious rites. The small figure within a winged circle, holding a ring, above the king, is supposed to represent the god Ashur; it reappears in a modified form in some of the battle scenes, where it seems to represent a protecting spirit watching over the person of the king.

The sculptures which follow this scene represent **Ashur-nasir-pal's** successes in war and in the chase, as—

Nos. 3*a* and 3*b*. A bull hunt. Nos. 4*a* and 4*b*. A lion hunt.

Nos. 5*a* and 6*a*. Siege of a city; fugitives swimming

Nos. 5*b* and 6*b*. Receiving prisoners and spoil.

Nos. 7*a*–10*a*. Battle and passage of the host over a river.

Nos. 10*b*–13*b*. The capitulation of a city and the king receiving prisoners and spoil. The original of No. 12*b* was so broken that Sir Henry Layard did not attempt to remove it, but made a careful drawing, from which the painting which fills the vacant space is copied.

Nos. 11*a*–13*a*. The return from battle, the cooking of food, etc.

Nos. 13*b*–15*b*. Siege of a city.

Round the Northern and Eastern sides of the room are slabs, generally representing colossal figures.

Nos. 17 and 18. Male winged figures. A similar pair are at the other end of the Gallery.

No. 19. Foreigners bringing tribute.

No. 20. Figure of **Ashur-nasir-pal.**

No. 21–26. Six slabs, representing the king, with his protecting spirits and his attendants, after return from battle or the chase. Parts of the figures and of their dress have been coloured.

Nos. 27–30 are from the small temple of Adar. Nos. 27 and 28 stood originally, as here, at right angles to each other, No. 27 being on the external wall of the building, and Nos. 28 and 29 on the side of a doorway to one of the chambers. On the opposite side of the doorway was a similar group, of which the slab on the external wall (No. 32) was alone removed by Sir H. Layard.

Nos. 28 and 29 represent the conflict between the god Bêl and a fabulous monster. They have been damaged by fire.

Nos. 30, 33, 34. Fish and Eagle-headed deities.

No. 35. A four-winged figure, holding a necklace (?), perhaps the goddess Ishtar of Nineveh.

Nos. 37, 38. contain representations of the performance of religious rites.

Nos. 39, 40. The king with Eagle-headed deities.

Along the middle of the room are:

1. Part of a broken obelisk of **Ashur-nasir-pal.** [No. 42.]
2. Table case **A.** Various bronze objects, small bells, weapons,

parts of articles of furniture, miscellaneous objects of blue composition, stone, etc., shell engraved with mythological designs, flint arrow-head, gold bangles, etc.

3. Table-case **B.** Bronze vases, bowls, strainers, cups, etc., and a miscellaneous collection of iron objects.

4. Table-case **C.** Bronze bowls, with designs engraved or in relief.

5. Statue of **Ashur-nasir-pal,** standing upon its original limestone pedestal. From the small temple of Adar. [No. 89.]

6. Limestone altar dedicated to the god Bêl by Ashur-nasir-pal, as a thank-offering for preserving his life. [No. 71.]

7. Limestone coffer, with an inscription of Ashur-nasir-pal. The two tablets which were found in it give a summary of the conquests of this king, and are exhibited in the Babylonian and Assyrian Room, Upper Floor, Table-case **F.** [No. 73.]

8. Table-case **D.** Bronze bowls, with designs engraved or in relief.

9. Table-cases **E** and **F.** Series of ivory carvings, one (in Case F) inscribed with an Egyptian cartouche, and others with Egyptian ornaments—a proof of an intimate connection between Egypt and Assyria at a very early period; others are of a purely Assyrian character; on one is a Phoenician inscription. Found in the south-east building at Nimroud.

10. Monolith of **Ashur-nasir-pal.** From Kurkh. [No. 87.]

[On the Western side of this Gallery is a door leading to the Assyrian Saloon. The antiquities exhibited therein are described below, pp. 92–94.]

NIMROUD CENTRAL SALOON.

In this hall is arranged part of the series of sculptures which were excavated in different parts of the mound at **Nimroud (Calah)** (see p. 77.)

The entrance from the Nimroud Gallery is flanked by a lion and a bull, winged and man-headed, from the north-west palace of **Ashur-nasir-pal** at Nimroud. [Nos. 76 and 77.]

Between them is a black basalt seated figure of **Shalmaneser II.,** found at Kal'at Sherkât, about forty miles south of Nimroud, on the site of the city of Ashur, the most ancient capital of Assyria. [No. 849.]

On the right of this figure is placed the obelisk which was set up by **Shalmaneser II.**, in the central building at Nimroud. It is commonly called the "Black Obelisk," and is inscribed on the four sides with an account of the expedition undertaken by Shalmaneser during the thirty-five years of his reign (**B.C. 860-825**) and with scenes representing the paying of tribute by the kings whom he had conquered. Among these appears "**Jehu**, the son of Omri," the ceremony of his payment of tribute being sculptured on the second band from the top. [No. 98.]

On the Western side of the room are some bas-reliefs which were discovered in the ruins of the Central palace at Nimroud, which is supposed to have been built by **Shalmaneser II.** These are continued by a series of wall sculptures illustrating the evacuation of a city, military operations connected with a siege, the impaling of prisoners, etc. [Nos. 80–95.] In front of the column on the left is a stele which was made and set up to record the victories gained by **Shalmaneser II.** [No. 88.] In front of the column on the right is a monolith of **Shamshi-Rammânu** (son of Shalmaneser II.), **B.C. 825–812**, with inscription on the back and sides in archaic characters; from the South-west palace, Nimroud. [No. 110.]

On the left of the door leading into the Kouyunjik Gallery is a colossal lion from the small temple of Adar at Nimroud. [No. 96.] On the right is a small group of slabs [Nos. 64–67], sculptured in relief, which were found in the South-west palace, constructed by **Esarhaddon**, the son of Sennacherib, king of Assyria, **B.C. 681–668.** The most important slab in this group is No. 67, which is sculptured with a scene showing the evacuation of the city of Azkuttu. The inscriptions state that the king of Israel, paid tribute to the Assyrian king, for whom these sculptures were made, and who appears to have been **Tiglath-Pileser III., B.C. 745–727.** Near these is the head from a man-headed bull which was excavated in the ruins of the same palace. [No. 68.]

Against the two pillars stand two statues excavated by Mr. Rassam in the ruins of the temple of Adar at Nimroud, each representing the god Nebo, and bearing an inscription to the effect that it was made for **Rammânu-nirari III.**, king of Assyria, **B.C. 812–783**, and for his wife Sammuramat, who is supposed to be the original of the Semiramis of the Greek and Roman writers. [Nos. 69 and 70.]

NINEVEH GALLERY.

The bas-reliefs which line the walls of this room were excavated by Sir Henry Layard, from the mound of Kouyunjik, **Nineveh**, between the years 1845–1854 (see p. 78); a large number of them were fractured by the action of fire when Nineveh was destroyed by the allied forces of the Babylonians and Medes about B.C. 609. As far as possible the fragments have been laid in their proper places; no attempt at restoration has been made.

The sculptures on the left or Western side of the Gallery are, with the exception of No. 1, all of the period of **Sennacherib, B.C. 705–681**, and illustrate the wars which he waged in Babylonia and other countries.

No. 1 is a cast from a bas-relief cut in the rock, at the mouth of the Nahr-el-Kelb, near Beyrût, in Syria, close to the ancient highway between Egypt and Syria. It represents **Esarhaddon**, king of Assyria, **B.C. 681–668**, standing in an attitude of worship, above him being emblems of deities. The inscription on the original is much mutilated. In the same rock are also six similar Assyrian slabs and three Egyptian bas-reliefs, with hieroglyphic inscriptions, bearing the name of Rameses II., who passed through Syria about B.C. 1300.

Nos. 4–7. Battle in a marsh and registration of prisoners and spoil.

Nos. 15–19. A series, of which the upper portion is lost, representing the return from a battle.

Nos. 20–26. Part of a series, representing the assault on the city of alammu* (Jerusalem?) by the Assyrians. The city is seen on slab No. 25, as situated on a high dome-shaped hill; the archers of the besieging forces for the most part shielded by wicker screens.

Nos. 27–29. Execution of prisoners with Jewish features.

No. 26*a*. A small slab representing the cooking of food in the Assyrian camp.

Nos. 34–43. Part of a series of sculptures which originally lined the two walls of a long, narrow gallery which lead, by an inclined plane, from Sennacherib's palace to the plain outside the palace grounds. On the one side, descending the slope, are horses, led by grooms; on the other, ascending into the palace, are servitors, bear-

* The beginning of the name is lost.

ing food for a banquet. No. 39, on which is seen a marshal or chamberlain, with a staff, was originally placed, as here, at a projection in the wall. Among the attendants or servitors, represented on Nos. 41–43, is one, bearing in each hand a rod with two rows of dried locusts. The other attendants carry birds, pomegranates and other fruit, etc.

No. 44. An arch-headed slab, with a small mutilated figure, in front of which are various symbols supposed to represent the signs of the Zodiac. The lower part of the slab contains an inscription relating to the buildings of Sennacherib.

The slabs numbered 45–50, on the right or Eastern side of the Gallery, were sculptured for **Ashur-bani-pal, B.C. 668–626,** and illustrate his conquest of Elam.

Nos. 45–47, represent a battle between the forces of Ashur-bani-pal and Te-umman, king of Elam, on the plain between the river Eulaeus and the city of Shushan. The successive scenes of the battle are depicted with great spirit:—the rout of the Elamites; Urtaku, an Elamite prince, calling, in his despair, on an Assyrian soldier to behead him (46); the overturning of the chariot of Te-umman (46, top row), who falls to the ground wounded by an arrow; Tamritu, defending his father, Te-umman, with his bow; the Assyrians cutting off the head of Te-umman (47); Assyrian warriors in a chariot, carrying the head of Te-umman to Assyria (45).

Nos. 48–50. Reception at Arbela, by Ashur-bani-pal, of two ambassadors from the king of Armenia; the officers of the Assyrian king pointing out to them the tortures inflicted on Elamite prisoners. An officer conducts Ummanigas, nephew of Te-umman, to be installed as king of Elam, and the Elamites come out to pay homage. In the distance is the city of Madaktu.

Two small slabs, placed on the other side of the gallery (Nos. 34, 55) show the journey of Umman-aldas II., king of Elam, to Assyria, after his capture by the soldiers of Ashur-bani-pal, and the arrival of the Elamite princes in the presence of the Assyrian king; these were probably incidents of the second war against Umman-aldas II.

The remaining bas-reliefs in this room belong to the period of **Sennacherib.**

Nos. 51–56 formed originally part of a series illustrating the architectural works of that king, including the construction of the building from which the slabs exhibited in this part of the gallery were obtained. On Nos. 51 and 52 a human-headed colossal bull lying on a sledge is being moved into position by ropes and levers. On one side the construction of a mound or platform is shown, and the king himself is present to direct the operations. A similar

mound appears on No. 53, where captives from the city of Balada are making preparations to build the gates of the palace. On No. 54 some heavy object is being moved; on No. 55 is another colossal bull; and on No. 56 is the king in his chariot. In the immediate background are men carrying picks, saws, spades, etc., and drag carts laden with ropes and beams; and a view of the surrounding country with its rivers and trees is seen beyond.

On Nos. 57–59 is Sennacherib and his soldiers besieging a city on the bank of a river; followed by a scene representing the king in his chariot receiving spoil and captives, who are beheaded in his presence.

Along the middle of the gallery are placed nine Table-cases, in which are exhibited some of the most valuable and interesting **Tablets** from the famous library which was enlarged and completed by **Ashur-bani-pal** at Nineveh.

Table-case **A.** The principal tablets of this case belong to the series which are generally known as the "Creation Series," and the "Gisdubar, or Gilgamish, Series." The first gives the Babylonian and Assyrian **accounts of the Creation,** and the second includes the Babylonian version of the legend of the Flood, which in many particulars resembles closely that given in the Book of Genesis. The documents here exhibited were inscribed during the seventh century before Christ, to which date must probably be attributed the version of the stories which they contain. The original legends, however, were in existence in Babylonia from remote antiquity.

The "Creation Series" speaks of the time when the heavens were not, and the earth was not, when there were no plants; and of the union of the primeval water-gods Apsu and Tiamat, and the birth of the gods Luhmu and Lahamu, Anshar and Kishar, etc. Apsu and Tiamat then plot against the gods; and Marduk (Merodach) is chosen as the champion of the gods, and is welcomed by them at their banquet. Tiamat spawns a brood of serpents to aid her in the coming fight, and the gods endow their champion with supernatural powers. First, Merodach catches the four winds that are Tiamat's helpers in his net, and, having created seven storm-winds to aid him, he challenges her to battle. He then entangles her in his net, and, as she opens her mouth to utter incantations, he drives his wind-tempest down her throat, and having thus filled her with wind he buries his weapon in her body, which bursts asunder. He then crushes her skull with his club, and cuts her body in twain; and with one-half he forms the firmament. After this Merodach creates the lights of the firmament and the stars, and fills the earth with beasts and cattle of the field and with creeping things.

In the "Gilgamish Series" the **story of the Flood** is told to the mythical hero Gilgamish by Sit-napistim, the Babylonian Noah.

The gods within Surippak, a city on the Euphrates, determined to send a deluge, and Sit-napistim was bidden to build a ship, and to embark in it with all his goods, the members of his family, and the beasts and cattle of the field. The flood follows; its abatement; the resting of the ship on the mountain of Nizir, and the sending forth of a dove, a swallow, and a raven on the seventh day; and then the coming forth from the ship. The god Bêl, however, was wroth that the race of mankind had not been utterly destroyed, but was appeased by the god Ea, and the patriarch and his family were allowed to live; and the gods took him and his wife to a "remote place at the mouth of the rivers" (Kurnah ?), at the junction of the Tigris and Euphrates, about ninety miles from the head of the Persian Gulf.

K. 162 is a tablet inscribed with the mythological legend of the descent of the goddess Ishtar into Hades to seek her husband Tammuz. At each of the seven gates she had to part with her clothing and her jewels, and Nin-Kigal, the queen, would not let her come forth. But the gods interposed on her behalf: she returned to earth, and her clothing and jewels were given back to her. The inscription ends with her lament for her husband, whom she had been forced to leave in the nether-world.

There are also some interesting models of Ashur-bani-pal's hunting-dogs (Nos. 65–69).

Table-case **B.** Assyrian grammatical tablets drawn up for use in the Royal Library of Ashur-bani-pal at Nineveh, about B.C. 650. Lists of picture characters with archaic forms of cuneiform signs to which they were thought to correspond (Nos. 1, 2). Lists of archaic cuneiform signs with their modern equivalents (Nos. 3–8). Syllabary of the first class giving the Sumero-Accadian * values and Assyrian names of certain characters (No. 9). Syllabary of the second class giving the Sumero-Accadian values and Assyrian meanings of certain characters (No. 12). Syllabary of the third class giving the Sumero-Accadian values and the Assyrian names and meanings of certain characters (No. 16). Presented by the Proprietors of the *Daily Telegraph* in 1873. List of Sumerian and Accadian words, arranged to show the dialectic differences, with Assyrian translations (No. 19). Lists of Assyrian words of synonymous meanings (Nos. 22 and 23). Accadian and Assyrian words and phrases used in legal documents arranged for grammatical examples (No. 26). Proverbs and riddles in Accadian and Assyrian copied from an old original (No. 28). List of examples of a verbal formation (No. 30). Explanatory list of words with glosses in a smaller hand (No. 41).

* Accadian is the name given to an agglutinative language of great antiquity which, it is supposed, was introduced into Babylonia by its early conquerors from the East.

Table-case **C.** Assyrian tablets inscribed with historical, moral and grammatical texts for use in the Royal Library of Ashur-bani-pal at Nineveh. Fragments of an octagonal cylinder inscribed with an account of Sargon's expedition against Ashdod, which is referred to by the prophet Isaiah * (Nos. 1–11). Fragments of a cylinder of Sin-shar-ishkun, the last king of Assyria, B.C. 615–606 (Nos. 12–17). An important group of grammatical tablets selected from a series excavated in an expedition undertaken at the expense of the Proprietors of the *Daily Telegraph* and presented by them to the British Museum, 1873 (Nos. 18–27). Tablet of moral precepts including warnings to kings concerning the evils which follow after mis-government and injustice (No. 29). A large and important series of tablets inscribed with groups of names of gods and temples and of natural and other objects, deposited for use and reference in writing literary compositions (Nos. 30–51).

Table-case **D.** Assyrian documents relating to the history and chronology of Assyria and Babylonia, and historical inscriptions of the later Assyrian kings. Lists of names of Assyrian officers, or "eponyms," together with their titles and brief mention of the chief events of their periods of office (Nos. 1–11). Copy of an agreement between Babylonia and Assyria to settle disputes concerning the boundaries of the two kingdoms; it is commonly known as the "Synchronous History" (No. 12). Assyrian copy of a Babylonian Chronicle relating to the dynasties and reigns of early Babylonian kings (No. 15). Copy of an inscription of Tukulti-Ninip, about B.C. 1300, made by order of Sennacherib, king of Assyria, B.C. 705–681); it records the recovery of a crystal seal (No. 16). Assyrian copy of an inscription of Agum, king of Babylonia, about B.C. 1700 (No. 17). Fragments of drinking (?) bowls bearing inscriptions of Ashur-rish-ishi, king of Assyria, about B.C. 1140; Shamshi-ramman, B.C. 1080; Ashur-nasir-pal, B.C. 885–860; Shalmaneser II., B.C. 860–825; Sennacherib, B.C. 705–681; Sargon II., B.C. 722–705 (Nos. 18–36). Historical inscription of Tiglath-Pileser I., king of Assyria, about B.C. 1100 (No. 37). Annals of Tiglath-Pileser III., or **Pul**, king of Assyria, B.C. 745–727, recording the payment of tribute by Solomon king of Moab, Mintinti king of Askalon, **Ahaz** king of Judah and other kings of Palestine (No. 41). Tablet inscribed with the genealogy of Esarhaddon, B.C. 681–668 (No. 42). Account of the accession of Ashur-bani-pal, B.C. 668–626, and of the installation of his brother Shamash-shum-ukin as viceroy of Babylon (No. 43). Tablets recording Ashur-bani-pal's conquest of Arabia (No. 44), of Elam (Nos. 45–48), and his campaign in Egypt (Nos. 49, 50).

Table-case **E.** A group of Assyrian astrological and astronomical

* "In the year that Tartan came unto Ashdod, (when Sargon the king of Assyria sent him,) and fought against Ashdod and took it."—Isaiah xx. 1.

report tablets foretelling good or evil fortune for the land of Assyria and the countries round about; these statements are based upon observations of the sun, moon and stars (Nos. 1–64).

The tablets of legal and business transactions, or **Contract Tablets**, of the Babylonians and Assyrians form a large class, and are most valuable for the history of social life and manners. The most ancient of the collection in the Museum belong to a period about **B.C. 2500**; and the series continues, with large intervals, down to about **B.C. 81.** The names of the chief parties, together with those of their fathers, are recorded; the conditions of the sale or contract are carefully stated; and the names of a number of witnesses are added. In the earliest times tablets were dated by the mention of some great event; among the Assyrians the names of the eponyms were employed for this purpose; and among the later Babylonians each tablet is dated by the regnal year of the king and the day of the month; the name of the scribe and the name of the place of writing is usually added. In Babylonia it was a very common custom for each witness to impress his seal upon the tablet; some tablets bear as many as sixteen impressions. Frequently the tablet after inscription was enclosed in an envelope or case of clay, upon which the inscription was repeated and the seals of the witnesses were impressed. Such tablets are called "Case-tablets." The length of the reigns of Babylonian kings can, by means of these tablets, be ascertained with considerable accuracy.

Among the commercial tablets here exhibited may be specially noted the following:—Sales of land (No. 93) and of house-property (No. 94); sale of slaves (Nos. 65–67); loans of money and grain (Nos. 69, 82); deed of gift (No. 95); legal decisions concerning business disputes (Nos. 102, 103), etc. Most of them are written in Assyrian only, but some are inscribed wholly in Aramean, and others contain Aramean translations and dockets.

A group of Assyrian letters, despatches and reports on public and private affairs, the greater number of which are addressed to the king by officials, priests and private persons. Of special interest are:—Letter from Sennacherib (B.C. 705–681) referring to certain objects which had been given him to Esarhaddon (B.C. 681–668) his son (No. 104); this tablet is commonly known as the "Will of Sennacherib." Letter from Sennacherib to his father Sargon II. (B.C. 722–705), containing extracts from despatches which he had received concerning imperial affairs (No. 105). Letter to Sargon II. concerning the movements of Merodach-Baladan III., king of Babylonia, B.C. 721–710 (No. 106). Letter from Ashur-bani-pal's brother Shamash-shum-ukin, king of Babylon, B.C. 650, who rebelled against him* (No. 107). Letter to a king from Ashur-ritsua with part of the clay envelope in which it was sent (Nos. 108, 109).

* *See* the statue of the rebel prince, uncrowned in the Babylonian and Assyrian room, upper floor Table-case **H.** (floor).

Table-case **F.** Tablets inscribed with incantations and magical formulæ, including the two important series called "Maklū" and "Shurpu." The Maklu series contains eight numbered tablets (Nos. 1–12) inscribed with incantations addressed chiefly to the fire-god for the removal of spells and bewitchments; the series obtained the name "maklu," *i.e.*, "burning," because when certain of the incantations were recited little figures of various substances were burned at the same time. The Shurpu series contained, probably, nine tablets, which were inscribed, partly in Assyrian, and partly in Assyrian and Accadian, with magical formulæ, for the removal of bans which have laid upon a man in consequence of some evil act which he has committed. The name "shurpu," *i.e.*, "burning," was given to the series because when certain of the incantations were recited, substances such as garlic, wool, dates, sheep-skin, goat-skin, etc., were cast into the fire; as the substance was consumed so the ban was removed (Nos. 15–17). Nos. 13, 14 contain incantations which were to be recited for the benefit of the sick; Nos. 26–32 contain incantations against evil spirits; and Nos. 18–25 are inscribed with prayers some of which are accompanied by directions for the performance of certain ceremonies.

Table-case **G.** Assyrian prayers, hymns, litanies to the gods, some of which are written in Accadian, some in Accadian and Assyrian, and some in Assyrian; many of these texts are accompanied by directions for the performance of ceremonies. Of special interest are the hymns to the Sun-god on behalf of the kingdom of Assyria and of the royal house, drafted in the reigns of Esarhaddon, B.C. 681–668, and Ashur-bani-pal, B.C. 668–626 (Nos. 18, 19, 20). Addresses of encouragement to Esarhaddon from the goddess Ishtan (No. 21).

Table-case **H.** Assyrian tablets inscribed with omens and astrological forecasts foretelling public or private misfortune or prosperity derived from observations of the celestial bodies and from the movements, action and attributes of living creatures, etc.

Table-case **I.** A miscellaneous collection of Assyrian tablets among which may be noted:—Fragments of a planisphere (Nos. 1, 2). Assyrian amulet to guard the owner against evil influences and spirits (No. 3). Lists of gods; this is the largest tablet in the Nineveh collection (No. 4). Clay ticket worn by a female slave, about B.C. 710, and was inscribed with the name of her owner; it is the smallest tablet known (No. 5). Catalogues of literary works in the library of Ashur-bani-pal and two labels inscribed with titles of works belonging to the same library (Nos. 6–9). A group of mythological legends including:—The legend of Etanna, or the story of the eagle, the serpent, and the Sun-god (Nos. 10–19); the legend of the god Zū (No. 20); the legend of Dibbarra the plague-god (Nos. 21–24), etc.

[Returning to the Nimroud Gallery and passing through a doorway in the western wall, the visitor enters the Assyrian Saloon.]

ASSYRIAN SALOON.

The sculptures arranged in this room belong to the reigns of **Tiglath-Pileser III., B.C. 745–727, Sennacherib, B.C. 705–681,** and his grandson **Ashur-bani-pal, B.C. 668–626.** The sculptures of Tiglath-Pileser III. were discovered in the ruins of his palace at **Nimroud,** and those of Sennacherib and Ashur-bani-pal were found among the ruins of the two palaces at **Nineveh.** Those of the reign of Ashur-bani-pal belong to the best period of Assyrian art, and are executed with greater faithfulness to nature and with more delicacy of modelling than the bas-reliefs from Nimroud or the earlier monuments from Nineveh.

First passing through the ante-room, and entering the gallery by the further door, and making the circuit of the gallery, the visitor has the following before him :—

No. 616. Inscription recording the conquests of Tiglath-Pileser III.

No. 861. Assault of a city by Tiglath-Pileser III., and the capture of the gods of the enemy.

No. 619. Bas-relief of Tiglath-Pileser III., representing the king receiving the submission of an enemy.

Nos. 17, 18, 79–82. Assyrian gods.

Nos. 21–32. Assault and capture of the city of Lachish by Sennacherib.

Nos. 19, 20. Soldiers and captives.

Nos. 13, 15. Assyrian soldiers.

Nos. 103–119, 63–74, 33–53. Lion-hunt by Ashur-bani-pal, and other hunting scenes.

Descending the stairs and passing round the room in the same direction as that followed above, the visitor will find :—

Nos. 1–8. Scenes in Ashur-bani-pal's (?) camp : preparing food, bringing in and registering spoil, *etc.*

Nos. 9–12, 14. Soldiers and musicians.

Nos. 54–62. Capture of a city in Elam, and reception of captives.

Nos. 83–92. Wars against Arabians, Egyptians and Babylonians.
No. 95. Death of the King of Elam.
No. 96. Attendants bringing offerings.
Nos. 97–102. Pavement slabs.
No. 120. Capture and burning of a city.
No. 121. Ashur-bani-pal and his queen. On one of the trees hangs the head of Te-umman (*see* p. 88).
Nos. 122–124. Lion-hunt, *etc.*
No. 614. Inscription recording the conquests of Sargon, King of Assyria, B.C. 721–705.
No. 615. Inscription recording the conquests of Ashur-nasir-pal.
No. 611. Inscription of Rimmon-nirari III., B.C. 811–782.

In a case in the centre of the room are exhibited the bronze bands which ornamented the **gates** set up at **Tell-Balawat**, which lies to the south-east of Nineveh, by **Shalmaneser II., B.C. 860–825**, to record his battles and conquests. They were excavated by Mr. Hormuzd Rassam in 1879.

The principal scenes represented are :—

The capture of three cities of Urhulêni, king of Hamath. Urhulêni reclining on a couch on the wall. Submission of the Hamathites. A procession of prisoners.

A battle in Ararat. The plunder and burning of a city and impalement of its inhabitants.

Siege and capture of Dabigi, a city of Ahuni, king of Tell-Barsip.

Surrender of an Armenian chief. The capture of a city. Procession of the Assyrian army. Sacrifice of victims. Carving an image of Shalmaneser in the rock. Ceremonies at the sources of the Tigris.

The siege of Arnê, a city of Aramé, king of Ararat.

The payment of tribute by the people of Unki.

Sacrificing to the gods by casting parts of slaughtered oxen, etc., into lake Vân. Siege and capture of Suguni, a city in Ararat. Procession of prisoners.

Payment of tribute by the Tyrians and Sidonians. The capture and destruction of the city Hazazi and slaughter of prisoners.

The expedition to Babylonia. Payment of tribute by Adini, son of Dakuri, etc.

The capture of a city of Ilu-hîte of Rurê. The impalement of captives, etc.

Payment of tribute by Sangara, king of Karkĕmîsh.

The siege and capture of a city in Ararat, and payment of tribute by the inhabitants.

The capture of the cities of Urhulêni, king of Hamath.

Above are exhibited some bronze bands, which probably formed part of a similar pair of smaller gates ; from Nimroud.

Below, in the lower part of the Case, are shown the pivots of the large gates from Balâwât, and some bands of bronze from a smaller pair of gates from the same place.

At the Southern end of the room is a part of a pavement from the palace of Ashur-bani-pal at Kouyunjik.

In the vestibule are a cast of the sarcophagus of **Eshmunazar, King of Sidon,** about **B.C. 360**; and an alabaster sarcophagus from Sidon, about B.C. 300.

[On regaining the Nimroud Gallery, the visitor turns to the left and passes again into the Central Saloon, in which is placed, between the Assyrian and the Egyptian antiquities, the following series.]

INSCRIPTIONS FROM JERABIS, etc.

I. A series of basalt sculptures and fragments, from Jerabîs, the supposed site of the ancient Karkĕmīsh (see p. 43), and other places, inscribed in a hieroglyphic character which has been called Hittite. The most interesting are :—

1. Portion of a building.
2. Portion of a semicircular column, sculptured with a draped figure.
4. Fragment, with a winged figure holding a basket.
7. Cast of a lion. From Marash, in the north of Asia Minor. Presented by F. D. Mocatta, Esq., 1885
9. Bowl. From Abu Habbah.

II. A few sculptures of the Roman period, and a stone door cut in imitation of a wooden door studded with iron nails; from Gebel Hauran, in Bashan, on the east side of the Jordan.

[E. A. W. B.]

[The visitor again proceeds through the Northern Egyptian Gallery, and, passing through the Northern doorway, ascends the North-west Staircase.]

NORTH-WEST STAIRCASE.

ON the wall of the lower part of this staircase is placed a series of **Mosaics** obtained in 1856 from the rooms and passages of a Roman villa at Halicarnassos (see Newton, Hist. Disc. I, pls. 39–41 and II, pp. 280–310). From the rude character of the drawing, execution, and material, together with the late forms of the Greek letters employed in the inscriptions, it is believed that these Mosaics belong to the 3rd century A.D. The designs include a series of medallions representing rosettes, birds, fish, masks; a bust personifying the city of Halicarnassos and inscribed with that name; part of a border of dolphins and of animals of the chase; a winged female bust, from the corner of a large Mosaic, representing Spring, whose name AIAP (= ἔαρ) was inscribed on it when discovered; Dionysos dancing, accompanied by a panther, and having the name inscribed. The Mosaics on the wall of the first landing include Meleager, mounted, spearing a wild animal, and Atalanta also mounted, drawing a bow. Both the figures are identified by the inscriptions.

The Mosaics on the upper part of the staircase were mostly obtained from excavations at Carthage and Utica in 1856–8 (see *Archaeologia* xxxviii. pp. 224 fol., pls. 9–13). These Mosaics also belong to the Roman period. The subjects on the second flight include a fountain, with deer drinking; fishermen in a boat, fishing with lines and surrounded by marine creatures; a perch and two lobsters; Victory holding a tablet, on which is a partially preserved Latin inscription relating to the dedication of a building, with two figures beneath holding up wreaths; a hunting scene on the shores of a lake, on which are two boats, with men hauling in the ends of a net to enclose wild animals.

Above the second landing is placed a mosaic representing a Triton, which was found in 1872 in a Roman building within the circuit wall of the temple of Artemis at Ephesus.

On the wall of the third flight of stairs are parts of an important Mosaic from Carthage. The whole composition consisted of figures of the months, radiating from a common centre, and surrounded by a square ribbon border. Medallion busts of the seasons were in the angles, and the remaining space was occupied by highly decorative floral scrolls (see the diagram from *Archaeologia* xxxviii. pl. 9 exhibited on the wall). The extant portions of the composition include figures personifying March, April, July, and probably November, with busts personifying the seasons of Spring (associated with April) and Summer (associated with July). Summer is a swarthy female head; she wears a gold torc and earrings, and has her hair decked with ears of corn.

Above the top flight is a series of hunting scenes, one of which represents a mounted huntsman leaving his castle, and another a mounted huntsman who has lassoed a stag.

[A. S. M.]

[The left-hand doorway on the top landing leads to the Egyptian Rooms, the First Room being reached through the Second Room, which s adjacent to the landing.]

EGYPTIAN ROOMS.

To the elaborate care bestowed by the ancient Egyptians on the preservation of their dead, and to their punctilious observance of funeral ceremonies and rites, and to the thoughtful provision which they made to ensure the well-being and comfort of the deceased, we owe very much of our knowledge of the domestic habits and usages of ancient Egypt.

Of mummied bodies, of mummy-cases and coffins, of furniture for the funeral and the tomb, of articles of dress and of food, and of occupation or amusement, deposited by the living for the use or solace of the beloved dead in the last long journey or in the new life—of all these the British Museum possesses a varied and most interesting collection, displayed in the four Egyptian Rooms of the Upper Floor. The general arrangement of these rooms is as follows :—In the **First Room** are disposed, in chronological order, a remarkably fine series of mummies and mummy-cases; in the **Second Room** are mummies and mummy-cases, generally of a late period, and figures and jars and other objects connected with funeral rites; in the **Third Room** are exhibited sepulchral furniture, mummied animals, a great series of figures of the gods, writing implements, weapons, tools, foods, sandals, textile fabrics, and other objects for personal use; and in the **Fourth Room** are a great series of vessels in alabaster, porphyry, porcelain, and earthenware, portrait-figures, scarabs and amulets, utensils and furniture for domestic use, and articles for amusement and for personal adornment.

The art of **Mummifying the Dead** was practiced in Egypt certainly as early as B.C. 4500, and probably earlier; it was

continued down to A.D. 500. The belief that the soul, having passed through various transformations, would reinhabit the body, after undefined ages, imposed upon the relatives the obligation of using the best means at their command to preserve the body and to deposit it in a secure resting-place.

Mummy is the term which is generally applied to the body of a human being or animal which has been preserved from decay by means of bitumen, spices, gums, and natron. As far as can be discovered, the word is neither a corruption of the ancient Egyptian word for a preserved body, nor of the more modern Coptic form of the hieroglyphic name. It is derived from the Arabic *mumia*, "bitumen"; and is found in Byzantine Greek and in Latin, and indeed in almost all European languages.

The hieroglyphic word for making a dead body into a mummy is *qes*; and means to "wrap up in bandages."

We obtain our knowledge of the way in which the ancient Egyptians mummified their dead from Greek historians, and from actual examination of mummies. According to Herodotus, the art was carried on by a special guild, appointed by law. A body might be mummified in three different ways, and the price varied accordingly. In the first and most expensive method the brain was extracted through the nose by means of an iron probe, and the intestines were removed entirely from the body through an incision made in the side with a sharp Ethiopian stone. The intestines were cleansed and washed in palm wine, and, after being covered with powdered aromatic gums, were placed in Canopic jars (see below, p. 116). The body was then filled up with myrrh and cassia and other fragrant and astringent substances and was laid in natron for seventy days.* It was then carefully washed, and wrapped up in strips of fine linen smeared with gum. The cost of mummifying a body in this fashion was a talent of silver, or about £240. In the second method the brain was not removed at all, and the intestines were

* In *Genesis* l, 3, the number is given as forty. The patriarch Jacob was "embalmed." "And forty days were fulfilled for him; for so are fulfilled the days of those which are embalmed; and the Egyptians mourned for him three score and ten days."

simply dissolved and removed in a fluid state. The body was also laid in salt or natron, which, it is said, dissolved everything except the skin and bones. The cost of mummifying in this manner was 22 minae, or about £80. The third method was employed for the poor only. It consisted simply of cleansing the body by injecting some strong astringent, and then salting it for seventy days. The cost was very small.

Diodorus agrees generally with Herodotus. He adds, however, that the incision was made on the left side of the body, and that the "dissector," after the operation, fled away, pursued and stoned by those who had witnessed it. It would seem that the dissector merely fulfilled a religious obligation in fleeing, and that he had not much to fear.

An examination of Egyptian mummies proves that the accounts given by Herodotus and Diodorus are generally correct, for mummies with and without ventral incisions are found, and some are preserved by means of balsams and gums, and others by bitumen and natron.

But it must not be assumed that the three methods above described were the only ones adopted. If the friends of the dead were too poor to go to the expense of even the cheapest of these methods, the body was soaked in salt and hot bitumen, or in salt only. In the salt and bitumen process every cavity of the body was filled with bitumen, and the hair disappeared. Clearly it is to the bodies which were preserved in this way that the name "mummy," or bitumen, was first applied. The salted and dried body is easily distinguishable. The skin is like paper, the features and hair have disappeared, and the bones are very brittle and white.

The art of mummifying arrived at the highest pitch of perfection at Thebes. The mummies of the first six dynasties drop to pieces on exposure to the air, and smell slightly of bitumen; those of the 11th dynasty are of a yellowish colour and very brittle; those of the 12th dynasty are black. The method of embalming varied at different periods and places. From the 18th to the 21st dynasties the Memphis mummies are black, while those made at Thebes during the

same period are yellowish in colour, and have the nails of the hands and feet dyed yellow with the juice of the henna plant. After the 26th dynasty the mummies made at both places are quite black and shapeless; they are also very heavy and tough, and can be broken only with difficulty.

With regard to the treatment of the several parts of the body, it may be noticed that the eyes were sometimes removed and their places supplied by others of ivory or obsidian. The hair was also often removed, and made into a packet covered with linen and bitumen. At a late period the flank incision was covered with a metal plate, on which a symbolic eye was engraved. The special treatment of the intestines has already been noticed.

The linen bandages employed to swathe the body were three or four inches in width, the length varied according to circumstances: as many as 400 yards are said to have been employed for one mummy. They are generally coarsest near the body, and finest outside. Some mummies have an outer linen shroud dyed red, and over that a net-work of porcelain bugles, amidst which figures of sepulchral deities and other emblems are introduced. On a few mummies of the earlier dynasties and of the age of the Ptolemies, portions of the Book of the Dead were written on the outer bandages after they had been laid on. A very common, but generally late, mode of ornamentation of the mummy was the cartonnage, composed of twenty to forty layers of linen tightly pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, and appropriately painted, in colours in tempera, with figures of deities and inscriptions.

The finished mummy was placed in the coffin, which was usually of sycamore and was either left plain with inscriptions cut upon it, or was covered with a coat of plaster painted in tempera. In some instances two or three coffins were used, fitting into one another like a nest of boxes.

The bodies of kings and persons of rank or wealth, as well as those of the sacred bulls (see p. 117), were also deposited in massive **sarcophagi**, or other stone coffins of granite, basalt, alabaster, etc. Some are plain, but many are carved with scenes

and inscriptions in relief or intaglio, chiefly extracts from the Book of the Dead and other religious works. Considerable variety prevails in the range of subjects selected for the ornamentation of coffins and sarcophagi, some due to the caprices or different tastes of the relatives of the deceased.

Coffins of the period of the first six dynasties found at Sakkarah are carved with human faces. Under the 11th dynasty the coffin took the shape of the mummy, being hollowed out of the trunk of a tree, or was rectangular. On it were the usual sepulchral dedications, and sometimes addresses of the goddesses Isis and Nephthys to the deceased, considered as Osiris. The rectangular coffins with flat covers had the inscriptions outside deeply cut, but those inside painted in appropriate colours, or traced in red and black ink. These inscriptions are addresses to the gods, etc., similar to those found inscribed on the walls within the pyramids of the 6th dynasty at Sakkarah. Besides these, there are pictures of the various articles of the wardrobe and attire, vases of cosmetics, arms, etc. Under the 17th dynasty coffins are in some instances painted yellow from head to foot. Under the 18th dynasty they are still in the shape of the mummy, and are often painted with hieroglyphs and subjects in yellow upon a black ground, the scenes being adorations of deities, especially Osiris, the goddess Nut, and other sepulchral deities, sometimes adorations of the deified kings of the dynasty, especially Amenophis I. Under the 19th and 20th dynasties, still more or less in imitation of the mummied human form, they are painted in gay and lively colours. The person for whom the coffin was made has the title of *Osiris*. The scenes represented are the final judgment before Osiris, the goddess Nut imparting the waters of life, and other deities of the under-world. Another kind of coffin in use at the time of the 20th dynasty is distinguished by its yellow colour or varnish, and by mystical scenes principally relating to the under-world and its deities. The coffins of the 21st dynasty, B.C. 1100, are rare, but resemble those of the preceding dynasty in their yellow colour and general detail. Amongst the distinguishing marks, the goddess Nut is represented upon the breast of the coffin; it is inscribed with chapters of the Book of the Dead,

and has the figures of the deities belonging to the chapters. At the time of the 22nd dynasty, B.C. 900, the coffins are often of plain cedar and not covered with a coating of lime or plaster, and have the figures and inscriptions painted and inscribed upon the plain wood. In these plain coffins the mummies were often enveloped in a cartonnage brilliantly coloured and gilded. Under the 25th dynasty, B.C. 700, the coffins are still in the shape of the mummy, with coloured figures and hieroglyphs, covered with yellow varnish. The subjects are the Bahutet, or winged disk, the scene of the judgment before Osiris, the visit of the soul to the body laid out on its bier, the mummied hawk of the god Socharis. The Apis bull, sometimes bearing on its back the mummy of the deceased to the tomb, appears on the foot. In the interior of the coffins are the goddess Hathor or the West at the bottom, and the Heaven under the lid. At the period of the 26th dynasty, B.C. 650, the coffins are inferior in colouring and treatment, the colours paler, and the art poorer. The subjects resemble those of the preceding period; the goddess Nut on the breast, the scene of the judgment after death, Anubis standing beside the bier, the union of the soul and body, and sepulchral deities. Coffins later than those of the 26th dynasty have similar representations, with chapters of the Book of the Dead and sepulchral deities.

In the Roman period, and even earlier, the coffins consisted of a flat board, over which was the cover, straight at the sides and vaulted above, with four upright posts. The paintings of the period are rude and in the later style of art, and are representations of sepulchral deities and the judgment scenes. The flat board has the goddess of the West, and on the interior of the vaulted cover the Heaven is represented as a female extended at full length, as if covering the mummy. At the sides of the Heaven are representations of the twelve signs of the Greek Zodiac. The texts which accompany these coffins are formulas and dedications taken out of the "Book of Respirations." The shrouds of the mummies of the Roman period have occasionally representations of the deceased in Græco-Roman attire painted on them, or figures of Osiris and deities and inscriptions, and of the network

supposed to cover the mummy. In some cases a well-executed portrait of the deceased, painted on a thin panel, is placed over the face.

The earliest forms of **Egyptian tombs** are the Mastăba or truncated oblong pyramid, and the Pyramid. In the Mastaba was a chamber or chapel for memorial services, from which a compartment containing a figure of the deceased was walled off, and in the floor of which was sunk a deep shaft communicating with a passage which led to the underground chamber of the dead, and which was blocked and walled up after the body had been deposited. Brick-lined vaults, somewhat similar to ordinary modern vaults were also in use. There were also the extensive rock-hewn tombs, consisting of numerous chambers connected by corridors, and adapted for the reception of members of a family or dynasty. Such are the famous tombs of Beni Hasan and the Theban tombs hewn out of the limestone hills on the west of the Nile. Paintings of scenes in the life of the deceased decorated the walls of his last resting place. The poor were buried in pits or caverns.

In the chamber of the dead the body in its coffin was placed upon a bier, beneath or near which stood the four Canopic jars (see p. 116) containing the intestines. If the coffin was enclosed in a sarcophagus, the bier was necessarily dispensed with. In the coffin or on the ground near it were laid Ushabti figures (see p. 115) to do service for the dead. Either within the bandages of the mummy or in the coffin, or in a Ptah-Socharis-Osiris figure (see p. 116) was deposited a papyrus-roll inscribed with chapters of the Book of the Dead and decorated with coloured vignettes. To provide the deceased with the means of refreshment and material for the toilet, alabaster or other vessels filled with wine, articles of food, unguents, etc., were placed on tables of wood or alabaster near at hand. Near to the bier also would be arranged, on stands or tables, the instruments or objects which the deceased used or prized in life, together with gifts from relatives and friends. It is to such customs that we owe the possession of so many precious relics of the daily life and literature of the ancient world.

the mummy, see Second Egyptian Room, Case S.; and for the outer coffin, see Second Egyptian Room, Case FF.] [No. 6678.]

Wall-Case **22.** Coffin of Aru, ornamented with paintings of Nut, and other gods, and the judgment scene; about B.C. 550. [No. 6695.]

Wall-Case **23.** Coffin of Atchaineb, with paintings of the deceased adoring the gods; about B.C. 550. [No. 6693.]

Wall-Case **24.** Coffin and cover of Bes-en-Maut, a priest in the temple of Amen-Rā at Thebes; about B.C. 550. [No. 22940.]

Wall-Case **25.** Coffin of the lady Nes-ta-utchat; about B.C. 550. [No. 22812.]

Wall-Case **26.** Outer coffin of Pen-Amen-neb-nest-taiu, an officer of high rank at Thebes; about B.C. 500. [For the mummy, see Second Egyptian Room, Case U.] [No. 6675.]

Wall-Case **27.** Coffin of the lady Maut-en-pa-mes, with paintings of the gods, the judgment scene, etc.; about B.C. 500. [No. 6674.]

Wall-Case **28.** Coffin of Ānkh-pa-Khrat, the son of Ānkh-en-Khensu; about B.C. 500. Presented by the Duke of Sutherland, K.G., 1893. [No. 24958.]

The seven pieces of wood exhibited in Cases 24–28 formed the framework of the outer coffin of Heru-Shepset. [No. 6708.]

Wall-Case **29.** Cover of a coffin of Arit-ru; about B.C. 450. [No. 6658.]

1. Upper part of the cover of a coffin of a woman named Taherer, ornamented inside with the figure of Nut; about B.C. 600. [No. 6954.]

2. Part of a cover of a coffin of Ar-sennu; about B.C. 600. [No. 6671A.]

Wall-Case **30.** Two sides and foot of the inner coffin of Nes-ba-en-Tattu, a scribe and priest; about B.C. 450. [No. 6657.]

Wall-Case **31.** Wooden coffin of Ta-Heru-af-ânkh; about B.C. 400. [No. 6684.]

Wall-Case **32.**—1. Cartonnage or casing, made of painted and plastered linen, for the mummy of a girl; about B.C. 300. [No. 6686.]

2. Cartonnage casing for the mummy of a girl; about B.C. 300. [No. 6687.]

Wall-Case **33.** Cover and bottom of an outer coffin of a Roman named Cornelius; about A.D. 110. [No. 6950.]

Wall-Case **34.**—Painted linen covering for the mummy of Rir, or Lil, prophet of the god Amsu at Panopolis; about B.C. 100. [No 17177.]

Wall-Cases **35, 36.**—1. Second coffin of Amenaru, an official in the treasury of Amenartâs, wife of the Ethiopian king Pi-ānchi; about B.C. 650. [For other coffins, see Wall-Case 17, and Second Egyptian Room, Case S.] [No. 22811.]

2. Fragment of coffin of Puaa; about B.C. 300. [No. 22754.]

Wall-Case **37.** Rough wooden coffin containing the mummy of a man imbedded in plaster in modern times; the iron bands and

hinges are also modern. Said to have belonged to Nell Gwynne. [No. 6957.]

Wall-Case **38.** Outer coffin of Mut-em-mennu, a lady in the college of Amen-Rā at Thebes. [For the mummy, see Second Egyptian Room, Case V.] About B.C. 100. [No. 6703.]

Case **A.**—1. Rectangular coffin of Amamu, inscribed on the outside of the cover and on the inside of the coffin with an ancient Egyptian text in the hieratic character. XIIth dynasty (about B.C. 2500). [No. 6654.]

2. Portions of a mummified human body, presumably that of **Men-kau-Rā,** or Mykerinos, a king of the IVth dynasty (B.C. 3633?), found in the Third Pyramid at Gîzeh. [See Wall-Case 1.] With a fragment of the stone sarcophagus. Presented by Colonel Howard Vyse, 1837. [No. 18212.]

Case **B.**—1. Skeleton of Heni, an Egyptian official, mummified. XIth dynasty, about B.C. 2600. Found near Asyut in Upper Egypt. [No. 23425.]

2. Rectangular wooden coffin of Mentu-hetep, inscribed on the outside of the cover with an ancient Egyptian text in hieratic. It belongs to a period before the XIIth dynasty (about B.C. 2500). [No. 6655.]

Case **C.**—1. Rectangular coffin of Amen-hetep (Amenophis), a priest. The shape and style of ornamentation are of the period before the XVIIIth dynasty (B.C. 2000?). [No. 12270.]

2. Cover of a coffin of Amen-apt, a "divine father" in the temple of Amen-Rā at Thebes; about B.C. 1000. [For the body of the coffin, see Case F.] [No. 22941.]

Case **D.**—1. Mummy of Heru-em-heb, a temple official, in gilded hollow-work cartonnage casing. The figures of the gods, the breast-plate, the inscription, and the scene in which the deceased is represented lying on his bier, beneath which are the canopic jars (see p. 111), are in relief. About B.C. 1600. From Thebes. [No. 6680.]

2. Gilded wooden coffin of **An-antef,** a king of the XIth dynasty, who ruled at Thebes about B.C. 2500. The face appears to be a portrait of the deceased; the eyes and eyelids are made of black, white, and blue obsidian, inlaid. The featherwork and star ornaments appear to have originated at this period, and were copied in the tombs of the kings of the XVIIIth dynasty. The inscription is an address by the goddesses Isis and Nephthys to the king. Near the head of the coffin, in a glass-covered box, are the fragments of a hieratic papyrus, written for the king and buried with him. [No. 6652.]

Case **E.**—1. Outer coffin of Amâsis, an official in the temple of Mut at Thebes; about B.C. 1100. [No. 22942.]

Case **F.**—1. Coffin of Tchet-Heru-af-ānkh, a scribe of the offerings in the temple of Amen-Rā at Thebes; about B.C. 900. [No. 22900.]

2. Coffin of Amen-apt, a "divine father" in the temple of Amen-Rā at Thebes; about B.C. 1000. [No. 22941.]

Case **G.**—1. Mummy of Penpi, a priest in the temple of Amen-

Rā at Thebes, in a painted cartonnage casing; about B.C. 1000. From Thebes. [No. 6685.]

2. Mummy of Tchet-Chonsaf-ānkh, a scribe in the temple of Amen-Rā at Thebes, in a painted cartonnage casing and coffin. The cartonnage was beautifully decorated with pictures of the gods, etc., but has been painted over with bitumen. The face of the coffin is gilded, and the eyebrows are of blue obsidian, inlaid. The scenes, inscriptions, etc., are traced in outline in white on a black ground. About B.C. 1000. From Thebes. [No. 6662.]

Case **H.**—1. Mummy and coffin of Heru, an incense bearer in the temple of Khnumis at Thebes; about B.C. 1000. [No. 6659.]

2. Mummy of a lady in a cartonnage casing. The whole of the inscription and some of the scenes have been obliterated with a coat of bitumen. The arms are of wood, which is unusual. About B.C. 1000 (?). From Thebes. [No. 20744.]

3. Mummy of a priestess of Amen-Rā at Thebes. [No. 25258.]

Case **I.** Mummy and coffin of Hu-en-Amen, an official in the temple of Amen-Rā at Thebes. The coffin is ornamented with scenes, in which the deceased is praying and offering to the gods. The face is carefully carved from hard wood, and is probably a portrait of the deceased; the eyes and eyelids are of obsidian, inlaid. B.C. 1000–800. From Thebes. [No. 6660.]

Case **J.** Mummy and coffin of Katebet, a lady in the College of Amen-Rā at Thebes, with breast-plate and scarab and Ushabti figure in the position in which they were found; about B.C. 800. [No. 6665.]

2. Mummy, covered with bead-work, of Amen-aru, an official in the treasury of Queen Amenartâs; about B.C. 650. [For the coffins, see Wall-cases 17, 35, 36, and Second Egyptian Room, Case S.] [No. 6999.]

Case **K.**—1. Painted coffin and mummy, covered with bead-work, of Ta-khenem, the daughter of Petâ-Khonsu, a doorkeeper in the temple of Amen-Rā at Thebes; about B.C. 600. [For the outer coffin, see Wall-case 10.] [Nos. 6691, 6692.]

2. Painted coffin and mummy of Bakran, daughter of Petâ-Heru; about B.C. 800. From Kûrnah (Thebes). Presented by H.R.H. the Prince of Wales. [No. 15654.]

Case **L.**—1. Cartonnage case containing the mummy of a lady of the college of Amen-Rā at Thebes; B.C. 1000–800. [No. 22939.]

2. Painted coffin of Heru-pa-khrat, an incense bearer in the temple of Khonsu; about B.C. 600-300. From Thebes. [No. 6666.]

In Cases **M–R** is exhibited a handsome series of painted wooden coffins of certain members of the priestly brotherhood of the god Amen, presented to the Museum by the Egyptian Government in 1893. These coffins were discovered by M. Grébaut, formerly Director of the Egyptian Museum at Gîzeh, in 1891, at Dêr el-bahari, which is situated on the left or west bank of the Nile, opposite the site of ancient Thebes. In 1881 MM. Brugsch and

Maspero brought from the same place a remarkable collection of mummies, coffins, and funeral furniture, and the second "find" must be regarded as a supplement to the first. From the first were obtained the mummies of Sekenen-Rā, Amāsis I., Amenhetep I., Thothmes II., Thothmes III., Rameses I., Seti I., Rameses II., Rameses III. (*i.e.*, the greatest kings of the Middle Empire who had supported and protected the brotherhood of the priests of Amen),* and those of the high-priests of the XXIst dynasty who had succeeded in usurping royal power; from the second were obtained the mummies of priests who had not held high offices in the Government, and who probably belonged to the lower orders of the priesthood.

It is not possible to fix a date for the establishment of the brotherhood of the priests of Amen, but it is pretty certain that it owed much to Amenophis I. (B.C. 1666), whose name is found upon coffins of priests of the order (see Wall-case 7, No. 22542), and that the foundation of the great power which it subsequently acquired was laid in the reigns of that king and of his successor, Thothmes I. During the XVIIIth, XIXth, and XXth dynasties the priests of Amen became a wealthy brotherhood, and their religious and political importance waxed greater, and little by little they succeeded in making themselves the most powerful priestly body in Egypt, even going so far as to usurp the ancient titles and dignities of the priests of Annu (Heliopolis), with whose doctrines and beliefs they had been in the habit of waging war for hundreds of years. After the death of Rameses XIII., the Bubastite kings of the XXIst dynasty removed their capital to Tanis, in the Delta, whereupon the priests of Amen at Thebes declared themselves the spiritual lords of the city, and they ruled the Thebaïd for some years; eventually, however, in spite of many concessions which they made to the Bubastite kings, the priests of Amen were compelled to leave Thebes, and they retreated to Napata in Ethiopia, where they founded for themselves a new kingdom. It is not only possible, but probable, that before they left Thebes they gathered together the mummies of the great kings who had bestowed wealth and power upon them, and who had fought in their cause, and also those of the chief members of their brotherhood, and hid them in two or more places at Dêr el-bahari; the removal of the mummies and their funeral furniture seems to have been carried out with haste, for they were found in great confusion, piled up one upon another, and many of them have suffered in consequence.

The archæological importance of the coffins of the priests of Amen here exhibited is very considerable, and they help to fill a gap in the long and important series of coffins in the Museum collection. The brotherhood of Amen probably flourished at Thebes from about B.C. 1700 to 900.

* See the photographs of some of these mummies on a stand between the windows.

Case **M**.—1. Outer wooden coffin of "the lady of the house, a singer of Amen-Rā the king of the gods, Ta-ah-titi." The decoration of this coffin is very interesting. Many of the figures of the gods and symbols are in relief, and the deceased is making offerings to, and conversing with the gods. [No. 24793.]

2. Coffin of a priestess of Amen-Rā at Thebes. [No. 24907.]

Case **N**. Inner coffin of a priestess of Amen, and painted wooden covering for laying upon the mummy; the place left blank for the deceased lady's name was not filled up. The designs and decoration of this coffin are very good, and in the scenes the most characteristic of the gods of the period are depicted. [Nos 24789, 24790.]

Case **O**. Inner coffin of a priestess of Amen, and painted wooden covering for laying upon the mummy. The scenes represent the deceased lady making offerings to the principal gods of the under world, and are executed with great skill. [No. 24794.]

Case **P**. Coffin of Bak-en-[Maut], a "divine father of Amen," painted with fine, bold representations of the deceased making offerings to Osiris and other gods, and standing in the boat of the sun, and adoring Hathor, the goddess of the under world. The hieroglyphics of the religious text and scenes which are painted on the sides are bold, but they lack the delicacy of the work of the older XVIIIth and XIXth dynasties. [No. 24792.]

Case **Q**. Outer and inner coffin of Thent-hen-f, a priestess of Amen, and painted wooden covering for laying upon the mummy. The inner coffin originally belonged to a priest whose name has been erased therefrom; the beard also was removed. [Nos. 24791, 24796, 24797.]

Case **R**.—1. Inner coffin of Ta-usert-em-suten-pa, a priestess of Amen, with painted wooden covering for laying upon the mummy. [No. 24798.]

2. White painted *ushabti* box of Nes-neb-taui, a priestess of Amen. [No. 24894.]

3. White painted *ushabti* box of Ausetit; fragments of the cords and seals by which the covers were fastened still remain. [No. 24895.]

4. White painted *ushabti* box uninscribed. [No. 24893.]

5. *Ushabti* figures of priests and priestesses of Amen. [Nos. 24801–24892.]

On the walls of this room are the following casts and paintings:—

1. King **Seti II.**; about B.C. 1266; offering to Amen-Rā, who promises to give to him all "good, beautiful, and pure things." From the tomb of Seti II., in the Valley of the Kings at Thebes.

2. Queen **Hatshepset** (see p. 44); about B.C. 1600; adoring Amen-Rā. From the fallen obelisk set up by this queen at Karnak (Thebes).

3. Queen **Hatshepset** and her brother **Thothmes III.**, offering to Amen-Rā. From the same.

4. King **Seti I.**, "lord of diadems, lord of the two earths"; about B.C. 1366; being led into the presence of Osiris, the judge of the dead, by Horus. Behind Osiris stands his sister Isis. From the tomb of Seti I. in the Valley of the Kings at Thebes.

5. Figure of King **Seti I.** (?), wearing the crown of Upper Egypt.

6. King **Seti I.** overcoming the Tahennu, a people on the north-west frontier. From the temple (North wall) of Seti I., at Karnak.

7. King **Thothmes II.**; about B.C. 1600; in the presence of a god. Above the head of his follower are inscribed the king's titles.

8. King **Seti II.**; about B.C. 1266; receiving the gift of "Life, stability, and strength" from Rā, the Sun-god. From the tomb of Seti II.

9. Figures of King **Seti I.** wearing, as a priest, leopard or panther skins. From the tomb of Seti I.

10. **Judgment Scene** in the Book of the Dead, enlarged from the papyrus of Ani, a scribe and controller of the revenues of all the gods at Abydos, about B.C. 1400. The upper line represents gods seated as judges in order before a table of offerings. Below is the scene of the Weighing of the Conscience. The heart (or Conscience) of the deceased is weighed in the balance against the Feather, symbolical of Law. The cynocephalus, or dog-headed ape, on the top of the Balance is a symbol of the god Thoth. Anubis (with the head of a jackal) examines the indicator of the Balance. Opposite to Anubis stands Destiny; behind him are Fortune and the goddess of Birth. Above Destiny is a symbol of the cradle. The human-headed bird is the soul of the deceased. Ani and his wife are depicted on the left in an attitude of devotion. On the right of the scene, Thoth, the scribe of the gods (with the head of an ibis), notes the result of the trial. Behind him is the monster Amemit, the Devourer, with the head of a crocodile, the middle parts of a lion, and the hind quarters of a hippopotamus. Thoth pronounces judgment: "The heart of Ani is weighed, and his soul standeth in evidence thereof. His case is straight upon the great Balance." The gods reply: "Righteous and just is Osiris, Ani, the triumphant." The right-hand portion of the painting is occupied by a scene representing Ani being introduced by the god Horus into the presence of the god Osiris, judge of the dead. (See p. 118–119.)

Mounted on stands between the windows are:—

1. Photographs of the mummies of **Sekenen-Rā, B.C. 1750**; **Seti I., B.C. 1366**; **Rameses II., B.C. 1333**; **Rameses III., B.C. 1200**; Nesi-ta-neb-asher, Masakhirta, and an unknown person, about B.C. 1000. All the mummies of these royal personages were found in 1881, at Dêr el-Bahari, whither they were removed from their tombs in the troubled time of the XXIst dynasty. They are now in the Museum at Gîzeh.

2. Hieroglyphic papyrus of **Netchemet**, a queen of the XXIs dynasty, about B.C. 1100, inscribed with vignettes and chapters fro the Book of the Dead. Lent by H.R.H. the Prince of Wales.

3.—*a*. Section and plan of a tomb with mummy chambers, at Thebes

b. Drawing, of the soul descending into the tomb to carry food t the body. From the Papyrus of Nebket, B.C. 1200.

SECOND EGYPTIAN ROOM.

Here are exhibited a continuation of the series of **Mummie** and **Mummy-Cases**; and Figures and Jars and other objects connected with **Funeral Rites.**

Case **S.**—1 Outer coffin of Amen-aru, an official in the treasury o Amenartâs, wife of the Ethiopian king Pi-ānchi; about B.C. 650. [For the mummy, see First Egyptian Room, Case J, and for the other coffins see same room, Wall-Cases 17, 35, 36.] [No. 6667.]

2. Mummy of Heru-netch-atef, a priest of Amen-Rā at Thebes, in painted cartonnage casing. On the soles of the feet of the casing are painted conventional representations of the enemies of Egypt on the North and South; about B.C. 500–340. From Thebes. [For the coffins, see First Egyptian Room, Wall-Case No. 21, and Second Egyptian Room, Case FF.] [No. 6679.]

Case **T.**—1. Mummy and coffin of Tet-hra, the son of Petâ-Amen, an officer in the temple of Amsu at Panopolis; about B.C. 600 From Panopolis. [No. 20650.]

2. Mummy of Pefāa-Khonsu, an "officer of the palace," in painted cartonnage casing about B.C. 650. From Thebes. [No. 6681.]

Case **U.**—1. Mummy and coffin of the Graeco-Roman period. [No. 24800.]

2. Mummy of Pen-Amen-neb-nest-taiu, an officer of high rank a Thebes; about B.C. 500. [For the coffins, see First Egyptian Room, Wall-cases 15, 26.] [No. 6676.]

3. Mummy of a Graeco-Egyptian, with painted portrait; A.D. 100–400. [No. 6713.]

Case **V.**—1. Mummy of Mut-em-mennu, a lady in the College Amen-Rā. Roman period. From Thebes. [For the coffin s First Egyptian Room, Wall-case 38.] [No. 6704.]

2. Mummy with portrait of deceased. Roman period. Fro Thebes. [No. 6712.]

3. Mummy of Cleopatra, daughter of Ammonios, in a painte shroud, with portrait. Her comb is inserted in the bandages on t right side of the head, on which are the remains of a wreath. Roma period. From Thebes. [No. 6707.]

Case **W.**—1. Mummy of a Graeco-Egyptian in a painted shrou On the breast is wire framework, with gilded figures of god Roman period (?) [No. 6714.]

2. Mummy of Ankh-Hāpi, a musician, on which are laid his cymbals; about B.C. 300. [No. 6711.]

3. Rectangular vaulted wooden sarcophagus of the same Ankh-Hāpi, who appears to have performed musical services at funerals; the scenes are of an unusual character; about B.C. 300. [No. 6710.]

Case **X.**—1. Mummy in painted shroud. Roman period. [No. 6709.]

2. Coffin of Tphous, daughter of Heraclius Soter and Sarapous, born in the 5th year of Hadrian, A.D. 120; she died A.D. 127, aged six years. The inscription is in Greek. From Kûrnah (Thebes). No. 6708.]

Case **Y.** Rectangular wooden vaulted sarcophagus of Soter, son of Cornelius Pollio and Philous, archon of Thebes in the time of Trajan, about A.D. 100. Outside are painted the Judgment scene, a ram-headed hawk, Amen-Rā in the form of a beetle with four ram's heads, the boat of the Sun, the visit of the soul to the dead body, and deities of the under-world. On the inside is the figure of Nut (the sky-goddess) and the twelve signs of the Zodiac. On the bottom are Hathor, Isis and Nephthys. On the shroud are painted figures of Osiris, Isis, Nephthys, Thoth, Horus, and the four children of Horus (see page 116). From Thebes. [No. 6705.]

Case **Z.** Rectangular wooden vaulted sarcophagus of Cleopatra, with ends in the form of the doorway of a temple. The ornamentation is characteristic of this class of coffin during the Roman period. [For the mummy, see Case Y.] [No. 6706.]

Case **AA.** Mummy and inner and outer coffins of the lady Shepsshet; about B.C. 650. From Kûrnah (Thebes). Presented by H.R.H. the Prince of Wales. [No. 22814.]

Case **BB.** Inner and outer coffins of Nesta-utchat; about B.C. 650. From Thebes. [No. 22813.]

Case **CC.** Rectangular wooden sarcophagus, with vaulted roof, of Ankh-Heru, the son of a prophet of Amen in the Apts (Karnak); about B.C. 600 (?). From Thebes. [No. 15655.]

Case **DD.**—1. Mummy of Petâ-Amen, a priest in the temple of Amen-Rā at Thebes; about B.C. 600. From Thebes. [For the coffin, see First Egyptian Room, Wall-cases 13, 14.] [No. 6682.]

2. Mummy, with gilded cartonnage face and bead-work covering, and coffin of Ari-Hert-ru, a prophet in the temple of Amsu; about B.C. 600. The style of ornamentation is a very inferior copy of that of the XVIIIth dynasty, and is peculiar to the coffins of Panopolis, where this was found. [No. 20745.]

Case **EE.**—1. Outer coffin and cover of Takhenem, daughter of Petâ Khonsu, a doorkeeper in the temple of Amen-Rā at Thebes; about B.C. 600. [For the mummy see First Egyptian Room, Case K., and for the inner coffin see First Egyptian Room, Wall-Case 10. [No. 6690.]

2. Cover of the coffin of Pen-sen Heru, the son of Shaqshaq and Hetep-Amen. [No. 24906.]

Case **FF.**—1. Outer coffin of Heru-netch-atef, a priest of Amen-Rā

at Thebes; the eyes are inlaid and the eyebrows gilded; B.C. 500–340. From Thebes. [For the mummy see Case S, and for the inner coffin see First Egyptian Room, Wall-Case No. 21.] [No. 6677.]

2. Coffin of Pen-sen-Heru, the son of Shaqshaq and Hetep-Amen. [No. 24906.]

Wall-Cases **1–6.** Specimens of **Mummies**, with gilded and painted cartonnage, head-coverings, and painted shrouds of about A.D 100–400. The most interesting are:—

1. Mummy of Artemidorus, with painted portrait, inscribed in Greek, "O Artemidorus, farewell." The scenes represent (i.) Anubis, Isis, and Nephthys at the bier of the deceased; (ii.) Thoth, Horus, serpents, etc.; (iii.) the soul re-visiting the body. About A.D. 400. From the Fayyûm. Presented by H. Martyn Kennard, Esq., 1888. [No. 21810.]

2. Portrait of a Graeco-Egyptian lady painted on panel, from a mummy. From Memphis (?). [No. 5619A.]

3. Fragment of a portrait of a Graeco-Egyptian lady, on panel, from a mummy. [No. 5619.]

4. Mummy of a child, with portrait and wrappings, etc.; about A.D. 400. From the Fayyûm. Presented by H. Martyn Kennard, Esq., 1888. [No. 21809.]

5. Mummy of a child, with gilded face and hair, and inlaid obsidian eyes, holding a bunch of flowers; about A.D. 400. From the Fayyûm. [No. 22108.]

On the floor of these Cases are specimens of leaden mummy seals, and of the wooden tickets which were fastened to mummies in Graeco-Egyptian times, recording the names and ages of the dead.

Wall-Cases **7–16.** Ill-made **Mummies**; portions of mummies; fragments of coffins of different periods; faces, beards, eyes, breast-plates, and ears, from coffins. Among them are:—

1. Hand and arm from a mummy. On one of the fingers is a glazed steatite scarab, mounted in gold, inscribed with scorpion, emblematic of the goddess Selk or Serk. (Wall-Case 7.)

2. Fragment of a coffin inscribed, in hieratic, with an extract from the Book of the Dead. (Wall-Case 13.)

3. Terra-cotta coverings for the heads and shoulders of mummies; about B.C. 300 (?). (Wall-Cases 14–16.)

Wall-Cases **17–28.** A large collection of **Ushabti Figures** (so called as the "answerers" to the bidding of the deceased), made of limestone, marble, steatite, wood, glazed Egyptian porcelain, wax, etc. Few, if any, are older than the XVIIIth dynasty, B.C. 1700. These figures, in the best period, were inscribed with the 6th chapter of the Book of the Dead, but subsequently shorter formulæ were used. In the latest days of the Egyptian empire, very little more than the name of the persons for whom they were made was written upon them. The god represented by such figures is Osiris, carrying a hoe, pickaxe, and basket. They were deposited in the tomb to do the field-labours in the nether-world, decreed by the god Osiris, judge of the dead. The most important figures in this collection are those

made for **Amenophis III., B.C. 1500; Seti I., B.C. 1366; Rameses III., B.C. 1200; Rameses VI., B.C. 1166; Rameses IX., B.C. 1133; Pi-netchem I., B.C. 1033;** Nesi-Chonsu, Nesitanebasher, and Hent-taiu, B.C. 1030. The inscriptions are usually cut upon the figure in hieroglyphics; sometimes they are written with ink in hieratic or cursive characters.

Wall-Case **29. Ushabti Figures** in coffins and boxes. Most of them were made after the XIXth dynasty.

Wall-Cases **30–33.** A collection of sets of **Canopic Jars** (so called on account of their resemblance to the particular vase-shape of Osiris, called Canopus) made of limestone, terra-cotta, and wood. They held the intestines of the human body, which were embalmed separately. A set consisted of four, and was placed under or near the bier (see p. 104). Each vase was dedicated to one of the four children of Horus, genii of the dead, whose names were Amset (or Mestha), Hâpi, Tuamâutef, and Kebhsenuf. The jar of Amset had the head of a man, that of Hâpi the head of an ape, that of Tuamâutef the head of a jackal, and that of Kebhsenuf the head of a hawk. In the Greek and Roman periods the heads of the whole set were uniform. The stomach and large intestines were dedicated to Amset, the smaller intestines to Hâpi, the lungs and heart to Tuamâutef, and the liver and gall bladder to Kebhsenuf. The jars were sometimes placed in chests (see Third Egyptian Room, Wall-Cases 54–57) which were drawn on sledges to the tomb. In the case of poor people, models only of the vases were used; and finally small wax figures of the genii were laid on the body under the bandages, and the use of jars was discontinued.

Wall-Cases **34–39.** A large collection of painted wooden figures, on stands, of **Ptah-Sokharis-Osiris,** a triad connected with the resurrection of the body and the future life. In the XIXth dynasty these figures or their stands were made hollow, and papyri inscribed with religious compositions were placed in them. At a later period cavities were sunk in the stands, to hold papyri and small portions of the human body. See Nos. 9757 and 20868 (Wall-Case 37), and 9870 (Wall-Case 38). A rectangular model of a shrine, with hawks and jackal, which was placed over such a cavity, is No. 18,162 (Wall-Case 35).

On the northern wall of the room, in four cases, are a number of wooden **Sepulchral Tablets.** They were placed inside the tomb. From the XVIIIth to the XXIInd dynasty such tablets were made of stone; after that period sycamore wood was generally employed. They are usually rounded at the top, and are fitted into small step-stands. The wood was covered with a thin layer of plaster, and upon this was painted the deceased offering to certain gods, and an inscription in which he prays Rā and Seker, Atmu and Osiris, Isis and Nephthys, Anubis, etc., to grant to him the sepulchral offerings, and leave to go in and out from the under-world. A gilded or painted wooden human-headed hawk, emblematic of the soul, was sometimes placed on the top.

THIRD EGYPTIAN ROOM.

Here are exhibited **Sepulchral Furniture, Mummied Animals, Figures of the Gods, Writing Implements, Weapons, Tools, Foods, Textile Fabrics,** etc.

Wall-Cases **48–53. Mummied Animals**:—Apis-bulls, gazelles, etc.; cats, and cat cases in wood and bronze; crocodile, dogs, and apes. [See also Wall-cases 86–91.]

The animals and reptiles sacred to the gods were kept in the temples, and were carefully tended. After death they were embalmed and deposited in tombs or pits, specially prepared for them. The man who intentionally killed a sacred animal suffered death, and he who slew one accidentally was punished. The principal sacred animals were the dog-headed ape, lion, cat, jackal, bull, white cow, ram, sheep, goat, hare, hippopotamus, and shrew-mouse; and the principal sacred dirbs, fish and reptiles, were the hawk, vulture, ibis, goose, eel, latus fish, lepidotus fish, phagrus fish, crocodile, and cobra. Figures of these animals, etc., in bronze and porcelain are to be found in Wall-cases 72–80.

The worship of the Apis bull, "the sacred bull of Memphis," is as old as the First dynasty. According to Herodotus (iii. 28) "Apis, also called Epaphus, is a young bull, whose mother can have no other offspring and is reported by the Egyptians to conceive from lightning sent from heaven and thus to produce the god Apis. He is known by certain marks: his hair is black; on his forehead is a white triangular spot; on his back an eagle, and a beetle under his tongue; and the hair of his tail is double."

The worship of the god Serapis (who had the attributes of Osiris and Apis, whence his name) was introduced into Egypt by the Greeks.

Wall-Cases **54–57.** Wooden and stone **Head-rests** for mummies; a few are inscribed with the names of the persons for whom they were made.

On the floor of the Cases are **Chests**, mounted on sledges, to hold Canopic jars (see p. 116); they belong to a late period.

Wall-Case **58.** Painted wooden **Sepulchral boxes**, in the shape of temples, ornamented with pictures of the deceased adoring hawk-headed and other deities; about B.C. 400–200. From Panopolis.

Wall-Cases **59–80.** Figures of **Gods of Egypt**, in stone, bronze, wood, glazed porcelain, wax, and plaster, and of animals sacred to them, from the temples and tombs of Egypt. Those of wood and stone belonged to temples; those of bronze and silver were princ

pally votive, and the small figures in gold and porcelain were placed as amulets on the dead. The principal gods here represented are:—

(Cases **59–64.**) 1, Amen-Rā, king of the gods; 2, Mut, the "Mother," wife of Amen; 3, Neith, the "Weaver"; 4, Khonsu, the Moon-god; 5, Amsu, a form of Amen-Rā; 6, Rā, the Sun-god in full strength; 7, Sekhet, the Sun-flame; 8, Nefer-Atmu, the Sun as "the beautiful closer" of the day or night; 9, Ptah, "god of Memphis, and creator of gods and men"; 10, Selk, daughter of Rā; 11, Māāt, goddess of law, daughter of Rā; 12, Shu, the Sun-light, son of Rā; 13, Thoth, the "Measurer" and scribe of the gods; 14, Set, the adversary of Rā, and god of darkness and night. (Cases **65–75.**) 15, Osiris, son of earth and sky, the Sun-god after setting and great king of the nether-world; 16, Isis, the dawn goddess, sister and wife of Osiris, and mother of Horus; 17, Isis and her son Horus; 18, Nephthys, the twilight goddess, daughter of the earth and sky, and sister of Osiris and Isis; 19, Horus, the young Sun-god, son of Isis and Osiris; 20, Harpocrates, or "Horus the child"; 21, Imouthis, god of embalming; 22, Anubis, god of the dead; 23, Amset, Hâpi, Tuamâutef, Kebhsenuf, the four children of Horus (see p. 116); and 24, Bes, the god of music, mirth, etc.

Above Wall-Cases 64–80 are the two ends of a shrine, ornamented with rows of serpents wearing disks on their heads, from a sacred boat; the side of a sacred boat; and figures of Osiris, Khnemu, the "Moulder" or Creator, and Anubis.

Wall-Case **81.** Baked clay models of loaves of bread (commonly called **Cones**), inscribed on the base with the names and titles of kings, princes, and high officials. They are usually found lying near the stone jambs of the great doors of the tombs, and are thought to be seals to stamp the names of the dead upon clay found adhering to the jambs. They are about twelve inches long. None appear to be older than the time of Amenophis II. (XVIIIth dynasty), and very few are later than the XXVIth dynasty. The greater number come from Thebes.

Wall-Cases **82–85. Sepulchral boxes** and **tablets**, inscribed with the ordinary funereal scenes and inscriptions. They cover a period of nearly one thousand years (B.C. 1400–450). A few are inscribed in demotic, and may have been made about B.C. 200.

Wall-Cases **86–91. Mummied Animals, birds,** and **reptiles**:—Snakes, scorpions, crocodiles, fishes, hawks, and ibises; and specimens of the bronze cases in which they were preserved. [See Wall-Cases 48–53.]

Above Wall-Cases 82–90 are a number of terra-cotta jars, each of which contains a mummied ibis. Above Case 91 is the skeleton of an ibis.

Under the windows is a coloured fac-simile of the illustrated papyrus of Ani, a scribe of all the gods of Thebes and administrator of the granaries of the Lords of Abydos, about B.C. 1400. The

hieroglyphic text is an interesting and valuable copy of the Theban recension of the **Book of the Dead.** The contents are fully described in the accompanying labels.*

Table-Case **A.** Specimens of **Writing-pallets** and **writing materials** and implements of the ancient Egyptians, clay seals, etc. The material most commonly in use was made from the stalks of the papyrus plant, which were cut longitudinally into strips. A layer of these strips was crossed at right angles by a second layer, and the two were pasted and pressed together, thus forming a sheet. Ink was made chiefly from vegetable colours; the pen was a reed. Pallets were made of wood, stone, schist, ivory, etc., and had from two to fourteen round or rectangular cavities for holding the different coloured inks. The most interesting pallets in this Case are those of Rā-meri (No. 5525*b*), B.C. 1500; and of Pa-aha (No. 5513), B.C. 1500; ivory pallet, inscribed in hieratic (No. 5524), B.C. 1350; and stone fragment inlaid in lapis-lazuli (No. 5525*a*).

In the upper part of the Case are rough drafts of documents written on pieces of calcareous stones, in hieroglyphic, hieratic, or demotic. The three forms of writing in use among the Egyptians were:—1. Hieroglyphic, in which all the characters are pictures of objects; 2. Hieratic, the cursive form of hieroglyphics, chiefly used by the priests; and 3. Demotic, a purely conventional form of writing, employed chiefly for legal purposes, in which nearly all resemblance to the hieroglyphics is lost. The oldest known hieroglyphic inscription belongs to the IInd dynasty, B.C. 4000, and the oldest hieratic text to the XIIth dynasty, about B.C. 2500; demotic writing was used from about B.C. 600 to A.D. 400.

In the Greek and Roman periods wooden tablets covered with wax, or painted white, were used for writing purposes; specimens of these are Nos. 5849*a*, 5896, 5849*c*. Fragments of earthenware jars, **Ostraka,** were also used for common purposes: interesting examples of these are:—

1. Receipt of Phanouphis, a tax-gatherer; dated in the 19th year of Antoninus Pius, A.D. 156. [No. 5813.]

2. Acquittance of Antonius Malchaeus, harbour-master of Syene, to Arpaesis, for port dues; dated in the 17th year of Trajan, A.D. 114. [No. 5790.]

3. Religious inscription in Greek and Coptic, written by Dioscuros. No. 5881.]

4. Coptic inscription, with names of some of the Egyptian and Roman months. [No. 14241.]

Table-Case **B. Weapons, etc.,** comprising bronze axes, daggers, scales from armour, spear-heads, and arrow-heads. Among them are:—

1. Bronze axe-head, inscribed with the prenomen, nomen, and

* This papyrus has been published in facsimile by the Trustees of the British Museum.

titles of **Kames**, king of Egypt; about **B.C. 1750.** One of the oldest Egyptian bronzes now known. Near it is a cast of a large spear-head inscribed with the name and titles of the same king. [No. 5421*a*.]

2. Iron axe-head, from the tomb of **Seti I., B.C. 1370.** [No. 20762.]

3. Large flat flint knives, from the tomb of **Seti I.** [Nos. 18173, 18174.]

4. Bronze cylinder, inscribed with the name and titles of **Pepi I., B.C. 3233.** If this cylinder be contemporary, it is probably the oldest bronze object extant. [No. 5495.]

5. Bronze fish-hooks. [Nos. 15931 and 16001.]

6. Bronze daggers, set in ivory, silver, and plated ivory handles.

7. Flint dagger, set in wooden handle; parts of the original leather sheath are attached to the blade. [No. 22816.]

8. Bronze battle-axe of **Thothmes III., B.C. 1600.**

9. Bronze and silver battle-axe.

10. Soldier's leathern belt. Roman period (?).

On the floor of the Case are flints, armour of crocodile skin, rungs from a rope ladder, and specimens of rope-work.

Case **C.** (1.) Reed box and cover for holding the wig in Case C (2.); glass kohl pot, for antimony or bismuth, with stick for applying the powder to the eyelids; wooden comb, bronze mirror, and iron tweezers.

Case **C.** (2.) A wig found in the temple of Isis, at Thebes; about B.C. 1500.

Case **C.** (3.) Fine specimens of Egyptian **Metalwork**:—

1. Bronze statue of **Nectanebus II., B.C. 358.** [No. 2277A.]

2. Electrotype of an aegis of the goddess Sekhet. The original is in the Louvre, and was probably made about B.C. 1000.

3. Silver figure of the god Amen-Rā, wearing disk and plumes; the plumes, neck, and tunic were covered with plates of gold. XIXth Dynasty, B.C. 1300. [No. 6.]

4. Silver figure of the god Nefer-Atmu. XIXth dynasty. [No. 11072.]

5. Bronze aegis of Rā, inlaid with gold, and inscribed with the name of Apries (Hophra). XXVIth dynasty; about B.C. 590. [No. 16037.]

6. Gold figure of Khonsu, the Moon-god. [No. 86A.]

D. Scale-model, by Joseph Bonomi, of a granite **obelisk**, set up at Heliopolis by **Usertsen I., B.C. 2400.** The obelisk is still standing, and is 66 feet high.

Table-Case **E.** Specimens of **Foods** and **Fruits** found in tombs.

Shelf 1. Two roasted ducks and bread-cakes upon a reed stand; glass jars containing bread; a basket containing dates; papyrus buds, seeds of castor-oil plants, etc.

Shelf 2. Pomegranates, figs, nuts, almonds, and skin of a gourd.

Shelf 3. Bowl of dried fish: bowl of dried grapes; bowls of crushed barley; pieces of bread, etc.

Below are baskets for dates, dates from the dûm palm, a cake of bread in the shape of a crocodile's head, etc.

Table-Case **F. Artisans' Tools** and implements, in bronze, iron, and wood. Among them are:—

1. Wooden pulley. [No. 5502A.]
2. Iron scythe. [No. 5410.]
3. Fragment of iron found in one of the air passages in the Great Pyramid at Gîzeh, built by **Kheops, B.C. 3733.** [No. 2433.]

The Egyptian mason used bronze chisels, wooden mallets, and stone polishers; the carpenter, wooden mallets, bronze saws, chisels, adzes, drills, bradawls, etc. Ancient stone hammers have been found near the mines at Wâdi Magharah, in the peninsula of Sinai; they were probably used by the early workers in the copper mines, about B.C. 3600.

On the floor of the Case are agricultural and trade implements—plasterers' colour and brushes, bricklayers' stamps, farmers' pickaxes of wood, etc.

Table-Case **G. Sandals** and **Shoes**, of papyrus, leather, or wood, the oldest being of the XVIIIth dynasty, and the most modern of the Roman period.

H. Scale model, by J. Bonomi, of the large granite **obelisk**, 115 feet high, set up at Karnak by queen **Hatshepset, about B.C. 1600.**

Case **I. Models of Boats,** with their crews, which transport dead bodies from the eastern to the western bank of the river, where nearly all the cemeteries were situated. The tables are supposed to hold offerings for the dead. The small stone boat on the floor of the case is a modern imitation.

Table-Case **K. Spinning implements** and wooden **weapons**—bows, arrows, clubs, sticks, etc. Some of the sticks, or staves, are inscribed with the names and titles of their owners, and one or two with addresses in which the speaker begs the stick to support him in his old age. An object of great interest is the long rectangular covered box containing a number of arrows tipped with flint, from Kûrnah (Thebes); presented by A. W. Franks, Esq., C.B. [No. 20648.]

On the floor of the Case are specimens of ancient Egyptian and Coptic **linen fabrics,** made entirely of flax; the finest kind has 152 threads in the warp, and 71 in the woof. Those embroidered with patterns in many colours are of the Coptic period (A.D. 300–700), and were found at Ahmîm, the Panopolis of the Greeks, a city famous during the rule of the Ptolemies for its linen. A very fine specimen of coloured woollen work, presented by the Rev. Greville J. Chester, is exhibited between the second and third windows.

Case **L.** Wooden **Sepulchral Tablets,** on which are painted figures of gods, prayers for sepulchral meals, the deceased making offerings to the gods, etc. The most interesting are :—

1. Tablet of Nekht-f-Mut : the deceased adoring Rā. [No. 8541A.]
2. Tablet of Petâ-Amen, chief of the workmen in the temple of Amen : the deceased adoring Osiris. [No. 8484.]
3. Tablet of Nesui, with rounded top, upon which is a wooden human-headed hawk, emblematic of Horus.

Scene I. Sun's disk winged, and beetle, emblem of the god Khepera ; two serpents, one wearing the crown of the North, and the other the crown of the South ; and two jackals, emblematic of Anubis and Ap-uat, gods of the dead. Scene II. The deceased Nesui kneeling in adoration before the gods of the under-world. The boat of the Sun, in which is a human-headed hawk, emblematic of the soul of the deceased, with hands raised in adoration of Rā, Horus, Khepera, Maāt, Sekhet, and Seb. Scene III. The deceased by the side of a table of offerings, adoring Osiris, Isis, Nephthys, Horus, Hathor, Anubis, and Ap-uat. The five lines of inscription beneath contain prayers to Rā by the deceased, who asks that he may "come forth in the under-world, without repulse, to see thy beautiful form, and to see thy disk for ever." [No. 8468.]

FOURTH EGYPTIAN ROOM.

In this room are exhibited a great series of **Vases** and other **Vessels** in alabaster, porphyry, porcelain and earthenware ; **Portrait-figures, Scarabs, Amulets, Jewellery, Furniture, Domestic utensils,** and articles for amusement and for personal adornment.

Wall-Cases **100–105, 163–167. Sepulchral Vessels** :—Vases, bowls, saucers, spoons, and other vessels, which were placed in the tombs to hold the wine, oil, honey, sweetmeats, perfumes, and cosmetics offered to the dead. Plain white alabaster was the material most commonly used in their manufacture during the first six dynasties ; but afterwards variegated marbles and stones were frequently employed, including arragonite, granite and diorite, steatite and schist. The most important bear the names of their owners, or the kings who reigned when they were made ; and are as follows :—

1. Table and set of vessels, inscribed with the name of Atena, a priest of Abydos. Ancient empire. From Abydos. [No. 4694.]
2. Head-rest, inscribed with the name of Atena. [No. 2523.]
3. Alabaster fragment inscribed with the name of **Khā-f-Rā. B.C. 3666.** [No. 16453.]

4. Jar inscribed with the name and titles of **Unas, B.C. 3333.** [No. 4602.]

5. Vase inscribed with the name of Meri-Rā or **Pepi I., B.C. 3233.** [No. 22559.]

6. Vase inscribed with the name and titles of **Meri-en-Rā Mentu-em-sa-f, B.C. 3200.** [No. 4493.]

7. Vases inscribed with the name and titles of Nefer-ka-Rā or **Pepi II., B.C. 3166.** [Nos. 4492, 22817.]

8. Silex fragment inscribed with name and titles of a king named **Apep.** [No. 4498B.]

9. Fragment inscribed with the name of **Amāsis I., B.C. 1700.** [No. 4671A.]

10. Jar inscribed with the name of **Thothmes III., B.C. 1600.** [No. 4498.]

11. Cover of a vase of **Amenophis II., B.C. 1566.** [No. 4672.]

12, 13. Fragments of vases of **Rameses II., B.C. 1333,** and **Rameses III., B.C. 1200.** [Nos. 2880, 2880A.]

14. Vase of Queen **Amenartas, about B.C. 650.** [No. 4701.]

Wall-Cases **106–113.**—Shelf 1. Specimens of Egyptian **Earthenware:** Jars, painted and glazed to imitate variegated glass and stone; about B.C. 1700–1500. Painted vases; about B.C. 1400–1000. Glazed ware; about B.C. 1500–400.

Shelf 2. Original models of vases; B.C. 1450–1000. The most important are those of Amen-se [No. 9529D]; Pai [No. 9526]; and the gilded wooden vases, to hold "mestchem" or "eye paint," inscribed with the name of **Rameses II., B.C. 1333.** Earthenware vases of archaic form and design; B.C. 1500–1000. Earthenware glazed bottles and vases; about B.C. 600.

On the floor of the case are a number of large jars of uncertain date.

Wall-Cases **114–119.** Specimens of Egyptian **Porcelain:** Vases, jars, bowls; figures of gods, animals, and human beings; pallets, balls, etc., made of blue, green, white, and brown glazed Egyptian porcelain or steatite. The best specimens in pure blue were made during the XVIIIth and XIXth dynasties; green became a very favourite colour during the XXVIth dynasty. None of the objects in this section is older than about B.C. 1600.

Those on the four front shelves are Egyptian; those on the top shelf are chiefly of the Greek and Roman periods. The most interesting are as follows:—

1. Glazed steatite vase inscribed with the name of **Thothmes I., B.C. 1633.** From Thebes. [No. 4762.]

2. Lavender glazed bowl, inscribed with the names and titles of **Rameses II., B.C. 1333.** [No. 4796.]

3. Blue glazed Ushabti figure (see p. 115) of **Seti I., B.C. 1366.** [No. 22818.]

4. Blue glazed libation vase of Amen-em-apt, a priest; B.C. 1300. [No. 13151.]

5. White glazed Ushabti figure of Hui. [No. 9016c.]

6–9. Blue glazed Ushabti figures of Pi-netchem II., Nesi-ta-neb-asher, Masaherta, and Pen-Amen; B.C. 1040. [Nos. 8898c, 16052 16055, 18590.]

10. Blue glazed vases of the princess **Nesi-Khonsu**; B.C. 1040. [Nos. 13152, 17402.]

11. Blue glazed porcelain bowl, ornamented with lotus buds and flowers growing in a garden. XIXth dynasty. [No. 4790.]

12. Blue glazed wine-strainer, with handle; about B.C. 1000. [No. 22731.]

13. Royal head dress, of porcelain and glass, inlaid. XXth dynasty (?) [No. 2280.]

14. Greenish-white glazed Ushabti figure of Taharta; about B.C. 600. [No. 8971.]

15. Glazed porcelain sistrum, about B.C. 600. [No. 6364f.]

16. Ape, of light and dark blue glazed porcelain. XIXth or XXth dynasty(?) [No. 22355.]

17. Figure of the god Bes. Ptolemaic period. [No. 22112.]

In the lower part of the Case is a large collection of glazed tiles, inlaid with the names and titles of **Rameses II.** and **Rameses III.**, figures of captives, decorative designs, etc., from Tell el-Yahûdîyyeh, or "Vicus Judaeorum" in the Delta. They formed parts of the ornaments of the walls of the palaces built there by those kings; about B.C. 1330–1200.

Wall-Cases **120–133.** Specimens of **Earthenware**: Terra-cotta vases, jars, bowls, figures, etc., from Naucratis, Tanis, Bubastis, Aswân, and other places in Egypt; about B.C. 600–100. The pottery in Cases 120–127 was presented by the Egypt Exploration Fund. Interesting objects are:—

1. Neck of a wine jar, sealed with plaster stamped with the seal of **Amāsis II., B.C. 572.** (No. 22356. Wall-Case 123.)

2. Red terra-cotta jars, inscribed in hieratic with the names of the substances which they once contained. (Wall-Case 129, Second Shelf.)

Wall-Cases **134–137.** Painted **Earthenware** and terra-cotta vessels of the Greek period.

Wall Case **138.** Sun-dried **Bricks**, made of clay mixed with sand, broken pottery and straw; from the pyramids at El-lâhûn, Dahshûr, and Hawâra. The most interesting are those bearing the names of **Thothmes I., B.C. 1633; Thothmes III., B.C. 1600; Thothmes IV., B.C. 1533; Amenophis III., B.C. 1500**; and **Rameses II., B.C. 1333**; which were impressed on the moist clay with a stamp.

Wall-Cases **139–143.** Bronze, marble and stone figures of gods, men, and animals; red terra-cotta and glazed porcelain lamps, etc.; of the Greek and Roman periods. Among them are:—Bronze

hawk-headed figure of a warrior (St. George (?)) (Wall-Case 140, Shelf 2); and a series of sand-stone fragments from Ptolemaic temples.

Wall-Cases **148–150. Domestic utensils,** etc:

Shelf 1. A series of painted fragments, etc., from the walls of tombs at Thebes.

Shelf 2. Baskets.

Shelf 3. Terra-cotta bottles inscribed with the name of Mîna, an early Coptic martyr; portions of walls, showing how the glazed tiles were arranged on them; bronze bolts, locks, keys, hinges, etc.; painters' pallets and colours; and painted boxes, some bearing inscriptions.

On the floor of these Cases are fragments of cornices, stone jars or crucibles, stone corn grinder and bread pan, weights, and pieces of fossil wood from Wâdi Halfah.

Wall-Cases **151–153.** Wooden **Seats,** stools, inlaid chairs with seats of leather or straw, bronze throne, portions of chairs, etc.

Wall-Cases **154–156. Portrait figures** of kings, priests, ladies, sailors and slaves, etc. The most interesting are:—

1. Bronze kneeling figure of **Rameses II., B.C. 1333,** making an offering. [No. 2777*b*.]

2. Bronze figure of **Tirhakah, B.C. 693,** as the god Anhur. [No. 2277*a*.]

3. Figure of a female carrying a bundle on her head. XIXth dynasty. [No. 20867.]

4. Standing figure of a man, inscribed in demotic. Ptolemaic period (?). Presented by the Egypt Exploration Fund. [No. 22750.]

Wall-Cases **157–162. Votive Figures** of kings, priests, and other high officials, in alabaster, granite, and sandstone. They were deposited in the tombs, and were intended for portraits of the deceased, the costume, dress, and style of the caste and period to which they belonged being faithfully copied. The inscriptions on the pedestals are, for the most part, prayers to the gods for sepulchral gifts, etc. The most interesting are:—

1. Portion of a head of a man. IVth dynasty. [No. 14288.]

2. Seated figure of a man, coloured red. VIth dynasty. [No. 13318.]

3. Figure of a man. XIth dynasty. [No. 2296.]

4. Marble figure of a man seated on a step pedestal; before him is a libation altar. XIth dynasty. From Abydos. [No. 2313.]

5. Black granite kneeling figure of Mahu, a harpist. XVIIIth dynasty. [No. 22557.]

6. Fine limestone figure of the "royal mother Teta"; about B.C. 1500. [No. 22558.]

7. Head of **Amenophis IV.,** "the heretic king"; about B.C. 1460. [No. 13366.]

8. Seated figures of Hamâmenith, a sistrum-bearer in the temple

of Amen, and of Urt-nefert his wife, a lady in the college of Amen. XIXth dynasty. [No. 2302.]

9. Kneeling figure of a priest, holding an altar. XVIIIth dynasty. From Thebes. [No. 21978.] Presented by the Earl of Carlisle, 1889.

10. Seated figure of a king. XXVIth dynasty. [No. 18193.]

Table-Case **A.—Musical Instruments:** harps, flutes, cymbals, sistra, bells, etc. The god Thoth invented the lyre; and the goddess Neith, the lute. The sounding-boards of lyres were sometimes made of tortoise-shell; a specimen is exhibited in this Case.

Compartment 1.—**Ivories,** including box in the shape of a fish [No. 3951]; box and cover in the form of a duck feeding its young [No. 5946]; spoons [Nos. 5955, 5957, 5975].

Compartment 2.—**Wooden spoons** in the shape of cartouches, flowers, animals, females, etc. The greater number come from Thebes, and belong to the XIXth dynasty.

Compartment 3.—**Ivory** and bone hands and arms, some with ornaments in the shape of heads of Hathor. They were laid on the breasts of mummies.

Compartments 4 and 6.—Ivory and bone pins, figures of human beings and animals, knives, rings, bracelets, etc. Few of them are older than the XXVIth dynasty.

Compartment 5.—Specimens of **Glass:** bottles, vases, etc., of different epochs. The most interesting are:—

1. Light green opaque glass jar, with handle, ornamented with trees, and inscribed with the name of **Thothmes III., B.C. 1600.** [No. 4762.]

2. Bottle. XIXth dynasty; about B.C. 1300. [No. 22819.]

3. White and black vase. From the tomb of the princess **Nesi-Khonsu, B.C. 1040.** [No. 17043.]

4. Glass boss. [No. 22522.]

5. Obsidian or glass fragment of a figure of the goddess Thoueris. [No. 15453.]

The green glass bottles with long necks came from Memphis, and are later than the XXVIth dynasty. [Nos. 4751–4756.]

Table-Case **B. Glass** and porcelain beads and other objects, and pieces of glass for inlaying.

In one corner of the Case are specimens of the modern imitations of antiquities made in Egypt. On the carnelian scarab No. 16192 is inscribed M-i-r-s=Myers (*i.e.*, Mr. Walter Myers).

Standard-Case **C. Bronzes; Toys; Models,** etc.

Shelf I. Bronze vases, bowls, ladles, lamp, tops of sceptres, and caldrons inscribed with figures of deities, etc.

Shelf II.—1. Various bronzes.

2. **Toys,** etc. The most interesting are:—

(*a.*) Wooden doll, with hair of clay beads in two sizes. [No. 22632.]

(*b.*) Wooden doll, on which is painted a figure of an animal. [No. 6464.]

(*c.*) Wooden negro doll. [No. 6465.]

(*d.*) Bronze doll, with moveable arms. [No. 6465A.]

(*e.*) Man seated on an elephant. Roman period. From the Fayyûm. [No. 17059.]

(*f.*) Moveable head of a bird. [No. 6466A.]

(*g.*) Cat, with crystal inlaid eyes, and bronze teeth set in movable jaw. [No. 15671.]

(*h.*) Couchant lion. [No. 20763.]

(*i.*) Cow, white with black spots. [No. 21891.]

(*j.*) Fish. [No. 6466.]

(*k.*) Papyrus ball [No. 6467]; cotton ball [No. 6469]; leather ball [No. 6470C]; blue porcelain ball [No. 6391].

(*l.*) Leather ball, stuffed with bran. [No. 6470.]

(*m.*) Draughtsmen in wood and porcelain. (For specimens of draught-boards, see Case G.)

(*n.*) Dice, of the Roman period.

(*o.*) Shell, inscribed with the royal name of Usertsen. [No. 20754.]

On the floor of the case are :—

1. Wooden model of a granary, with seven bins, each holding ten measures of grain, the name of which is inscribed over the door in hieratic. In the courtyard is the figure of a man carrying a measure. The roof of the bins was reached by means of a staircase. XVIIIth or XIXth dynasty. From Aswân. Presented in 1888 by Major-General Sir Francis Grenfell, K.C.B. [No. 21804.]

2. Wooden model of a house, with courtyard, and staircase leading to a chamber on the roof, in which sits the owner; his wife is kneading bread in the courtyard below. XIXth dynasty. [No. 2463.]

3. Wooden model of a man kneading bread (?). [No. 18177.]

4. Terra-cotta model of a potter's house. In the courtyard is the potter carrying a large jar, and round about him are lying pieces of prepared clay. Late period. [No. 22782.]

5. Terra-cotta model of a house, with steps on each side of the courtyard leading to upper chambers. Late period. [No. 22783.]

6. Wooden model of a cabin from a boat. Late period. [No. 5506D.]

Table-Case **D.** I. **Scarabs,** or beetles, and **Cylinders,** used as amulets, and placed on the bodies of the dead. They are made of steatite, stone, schist, lapis-lazuli, carnelian, blue and green glazed porcelain, etc., and are inscribed with the names and titles of the principal kings and queens of Egypt; B.C. 4400–250. Many of them, however, are not as old as the date of the reigns of the kings whose names they bear. The names of some of the kings, as, for example, that of Thothmes III., were copied on scarabs as late as the Roman period. The beetle was an emblem of the god Khepera, the self-created and the origin and source from whence sprang gods

nd men. Rā, the Sun-god, who rose again daily, was, according o an Egyptian myth, a form of Khepera; and the burial of scarabs vith mummies probably had reference to the resurrection of the dead.

The most interesting are :—

1. Scarabs of **Kheops,** B.C. 3733; **Khephren,** B.C. 3666; **Men-kau-Rā,** B.C. 3633; **Unas,** B.C. 3333; **Pepi I.,** B.C. 3233. Cylinders of **Usertsen I.,** B.C. 2433; **Amenemhāt II.,** B.C. 2400; **Amenemhāt III.,** B.C. 2300; **Sebek-neferu, B.C. 2200; Sebek-hetep,** B.C. 2000. Scarabs of **Āmāsis I.,** B.C. 1700; **Amenophis I.,** B.C. 1666; **Thothmes I.,** B.C. 1633; **Thothmes II.,** and his sister, **Hatshepset,** about B.C. 1600; and **Thothmes III.,** B.C. 1600.

2. Large green glazed steatite scarab, gilded and set in gold, from the mummy of **Thothmes III., B.C. 1600.** It was found at Dêr el-Bahari. The gold chain fastened it to the bronze collar which encircled the neck. The king, wearing the Atef crown, and holding in the right hand a whip emblematic of rule, is kneeling in adoration; on one side is a lion, on the other a hawk. In the cartouche is the king's prenomen, Men-kheper-Rā. Behind him is the inscription: "triumphant before the gods." [No. 18190.]

3. Scarabs of **Amenophis III., B.C. 1566 :—**

Steatite scarab with inscription commemorating the slaughter of 102 lions by Amenophis III. during the first ten years of his reign. [No. 12520.]

Steatite scarab recording the marriage of Amenophis III. with Ti or Thi, the daughter of a Mesopotamian prince (see p.43). [No. 16988.]

Steatite scarab inscribed with the names and titles of Amenophis III. and his wife Thi. [4094.]

4. Scarabs of **Amenophis IV.** (Khu-en-aten), B.C. 1466 (?) **Heruemheb,** B.C. 1466 (?); **Ai,** B.C. 1433; **Seti I.,** B.C. 1366; **Rameses II.,** B.C. 1333; **Rameses III.,** B.C. 1200; **Rameses VI.,** B.C. 1166; **Rameses XI.,** B.C. 1133; **Shashank** (Shishak), B.C. 966; **Shabaka,** B.C. 700; **Tirhakah,** B.C. 693: **Psammetichus I.,** B.C. 666; **Uah-ab-Rā** (Hophra), B.C. 591; and others.

II. **Scarabs** with the names, mottoes, devices, etc., of private persons; the names and figures of gods, etc. They were frequently set as bezels in gold, silver, and copper rings, and were used to seal letters or legal and other documents.

Table-Case **E. Toilet articles :** Combs, tweezers, hair pins, cap for the hair; bronze mirrors and mirror-cases; handles of fans; vessels in glass, porcelain, wood, ivory, stone, steatite, etc., for holding antimony or bismuth for the eyelids, unguents, perfumes, etc.

Table-Case **F. Scarabs** in stone and porcelain, inscribed with the names of private persons, devices, mottoes, scroll work, etc. and carnelian, stone, and porcelain rings.

Case **G.**—1. **Throne** or chair ornamented with serpents carved in relief and gilded, etc. Thebes. Graeco-Roman period.

2. Fragment of wood in the shape of a cartouche inscribed with the name and titles of Queen **Hatshepset, B.C. 1600.** [No. 21575.]

3. Ivory draughtsman with lion's head. [No. 21580.]

4. Wooden draughtsmen with lions' heads. [Nos. 21581–21599.]

5. Draught-board, in ivory and blue glazed porcelain. [No. 21577.]

6. Wooden draught-board. [No. 21576.]

7. Blue glazed porcelain bangles. [Nos. 21609, 21610.]

This case of antiquities was presented by Jesse Haworth, Esq., 1887.

Table-Case **H.**—I. Large **Scarabs** of green basalt, which were fastened to the bead-work or linen wrappings on the breasts of mummies. They were usually inscribed with the 30th chapter of the Book of the Dead, in which the deceased is made to pray: "Let there be no obstruction to me in evidence; let there be no obstacle on the part of the Powers; let there be no repulse in the presence of the Guardian of the Scale." The name of the person was often added in a space left for the purpose. Interesting examples are:—

1. Stone scarab, engraved on base with figures of Osiris, Isis, and Nephthys. [No. 7930.]

2. Stone scarab and heart made for Aui. [No. 7925.]

3. Black stone scarab, engraved with a "bennu," or phœnix, and "the mighty heart of Rā." [No. 7878.]

4. Stone scarab, engraved on the back with the boat of Rā, the "bennu" bird, Osiris, and two symbolic eyes. [No. 7883.]

5. Stone scarabs, with blank spaces for the names of the deceased. [Nos. 15508, 15499.]

6. Stone human-headed scarab. [No. 7999.]

7. Fine green stone scarab, engraved on the back with four figures. Ptolemaic period. [No. 7966.]

II. **Scarabs** of green and blue glazed porcelain, fitted into breast-plates; taken from the bead-work of mummies.

III. and IV. **Utchats,** or "symbolic eyes" of the sun, in green and blue glazed porcelain; papyrus sceptres; rings; beads; crowns; and figures of the four children of Horus, genii of the dead.

Table-Case **I. Jewellery**: — Compartment 1.: 1. Silver and gold figures of the four children of Horus (see p. 117). [Nos. 8424–8427.]

2. Gold ring, engraved with the figure of a goddess seated in a boat. [No. 16977.]

3. Glazed steatite scarab, inscribed with the nomen and prenomen of **Shashank,** set in a gold ring; B.C. 966. [No. 14345.]

4. Lapis-lazuli cylinder set in a gold ring. [No. 2922.]

5. Lapis-lazuli scarab, inscribed Māt-ka-Rā, in a cartouche. XVIIIth or XXIst dynasty. [No. 2933.]

6. Gold ring, with square bezel, inscribed with figure of a king and an official. [No. 2924.]

7. Gold ring, with square glass bezel, in which is inlaid a human-headed hawk. This is one of the finest pieces of glass-work in the collection. [No. 20871.]

8. Golden hawk, with outstretched wings; originally inlaid with lapis-lazuli and carnelian. [No. 14355.]

9. Pair of gold bracelets, inlaid with lapis-lazuli. The design in relief represents Harpocrates, wearing on his head the disk and uraeus, and seated on a lotus flower. On each side of him is a serpent wearing a disk: the one represents Isis, the other Nephthys. XIXth dynasty. [Nos. 14594, 14595.]

10. Gold ring, with square lapis-lazuli bezel, engraved with a human-headed lion, wearing plumes and horns, and standing on a prostrate foe. The inscription reads: "Beautiful God, conqueror of every foreign land, Men-kheper-Rā (Thothmes III.)." XVIIIth dynasty. [No. 2934.]

11. Gold ring, with figures of Serapis, Isis, and Osiris. [No. 2965.

12. Fine green stone scarab, set in solid gold; mount inscribed with a part of the 30th chapter of the Book of the Dead. [No. 7876.]

13. Gold seated figure of a king; the reverse was inlaid with lapis-lazuli, carnelian, etc. XIXth dynasty. [No. 16529.]

14. Gold serpent, wearing on its head the crown of Lower Egypt; from a head-dress. XIXth dynasty. [No. 16518.]

The smaller rings, studs, flowers, etc., of gold and silver show the consummate skill of the Egyptian worker in precious metals.

Compartment 2.—Amulets, consisting of papyrus sceptres, buckles of Isis, plumes, hearts, fingers, split rings, head-rests, etc., in gold, carnelian, emerald, crystal, and other precious stones. They were laid between the bandages of mummies to guard the dead from evil.

Compartments 3, 4.—Necklaces of gold, silver, carnelian, garnet, ruby, crystal, glass, and porcelain. The earliest belong to the XIXth dynasty, and the latest to the Roman period. The most interesting are:—

1. Necklace of amethyst and carnelian beads. [No. 16938.]

2. Necklace of amethyst beads, with carnelian sphinxes. [No. 3095.]

3. Necklace of carnelian beads, with gold pendants in the shape of lizards and leaves. [No. 3081.]

4. Necklace of circular carnelian and gold diamond-shaped beads, with inlaid pendants in the shape of leaves of the persea tree. [No. 3076.]

5. Necklace of black and white glass beads, with carnelian pendants. [No. 18172.]

6. Necklace composed of gold beads, some in the shape of fish; carnelian, stone and porcelain beads; cowroid shell inscribed, "good life"; and green glazed scarab, set in gold, inscribed, 'millions of years." [No. 3080.]

Table-Case **K. Necklaces, amulets,** plaques, pendants, etc., in blue and green glazed porcelain. The most interesting are :—

1. A set of amulets, consisting of uraei or serpents, scarabs, figures of the gods, etc., from a mummy ; the labels indicate on what part of the body each group was found. [No. 20577.]

2. Glazed porcelain fruits and flowers for inlaying; remarkable for their delicacy of colour. XVIIIth dynasty; about B.C. 1500. [Nos. 21644-21679.]

3. Blue glazed porcelain plaque, on which is painted in outline a figure of Amen-em-apt, a scribe, adoring Osiris. [No. 6133.]

4. Small green glazed tiles for inlaying; they were taken from the door of a pyramid at Sakkârah, and are said to belong to the VIth dynasty. On the backs are pierced projections for fastening them to the walls. [Nos. 2437–2445.]

Standard-Case **L. Domestic furniture,** etc.

Shelf I.—1. Wooden stand from a tomb, originally fitted with shelves for offerings; about B.C. 350. From Panopolis (Ahmim). [No. 20866.]

2. Wooden stand, to hold a jar or vessel. [No. 2471.]

3. Wooden chair, painted to imitate inlaid ivory. From Thebes. [No. 2473.]

Shelf II.—

1. Wooden chair, inlaid with ivory; part of the leather seat still remains. From Thebes. [No. 2472.]

2. Wooden folding chair; the legs in the shape of duck's heads. From Thebes. [No. 2477.]

3. Palm-leaf table. [No. 6302.]

4. Ebony box, inlaid with squares of ivory, painted red and blue to imitate carnelian and porcelain. [No. 5897.]

On the floor of the Case are :—

1. Wooden frame of a couch. From Thebes. [No. 18196.]

2. Pillow stuffed with feathers of water-fowl. [No. 1571.]

3. Wooden stand for a vase or bowl, painted to imitate inlaid work. [No. 2470.]

4. Wooden table, on which is painted a figure of the goddess Rennu. From Thebes. [No. 2469.]

Table-Case **M.** Antiquities of late periods or foreign manufacture :—

Terra-cotta figures of Isis, Osiris, Harpocrates, Serapis, Eros, Bes, Jupiter, Aphroditè, and figures of animals, etc., of the Greek and Roman periods.

Compartment 2.—Fragments of a green schist libation (?) slab, on which is carved in relief a representation of a lion hunt by the inhabitants of a country in Mesopotamia. XVIIIth dynasty. [Nos. 20790, 20792.]

A selection from the cuneiform tablets found at Tell-el-Amarna in Upper Egypt, containing correspondence of kings and governo

f provinces and cities in Western Asia with Amenophis III. and menophis IV.; about B.C. 1450.

Fragment of green schist slab; obverse: a captive with hands ed behind him being driven along; lion devouring a dead body, ultures tearing out the eyes, etc.; reverse: giraffes and palm tree. VIIIth dynasty (?). [No. 20791.]

Compartment 1.—Ivory panels and ornaments from boxes. oman period. From the Fâyyum and Delta.

Compartment 3.—Ivory panels, etc., of the Roman period.

Compartment 4.—Coptic crosses, pins, bells, etc. From Thebes swân, and Sakkârah.

Compartment 5.—Stone and terra-cotta moulds, with impressions; ronze stamps, etc.

Compartment 6.—Silver bracelets and ear-rings; bronze bracelets, ngs, and weights; portions of a bronze figure of Bacchus, with laid silver eyes, etc. Greek and Roman period.

Table-Case **N. Gnostic Gems.**

The Gnostics were a Christian sect which arose in the second entury. They flourished during the third, and were suppressed in he fourth or fifth century. Their founders were chiefly natives of gypt or Syria, who, having adopted some Christian notions, blended herewith many obscure beliefs, which they derived from the older agan religions of their native countries, concerning the eternity of natter, the power of magical names, and the mysterious powers of he invisible world. The Gnostics were both learned and wealthy, nd their name, which expressed a superiority of knowledge, was either ssumed from their own pride, or was ironically bestowed upon them y their adversaries.

The gems are engraved with magical formulæ, and with figures of ods, demons, animals, etc. The most interesting are:—

1. Heart-shaped stone, engraved with seated figures of Rā and Horus. The inscription mentions Bait, Hathor, and Akori; and nds: "Hail, father of the world! Hail, god of three forms!" No. G. 1.]

2. Carnelian, engraved with figure of Abrasax and the names of he angels Michael, Gabriel, and Kustiel. [No. G. 13.]

3. Chalcedony, engraved with the lion-headed serpent, emblem of he old Egyptian god Khnemu, the "Moulder" or Creator. See Nos. 21–23. [No. G. 18.]

4. Bloodstone, engraved with a six-handed trinity. [No. G. 28.]

5. Haematite, engraved with figures of Khnoumis and Anubis, nd with the vowels of the Greek alphabet arranged in magical rder. [No. G. 33.]

6. Haematite, engraved with a polytheistic figure standing on a ion, and "Iao"=Jah or Jehovah, and "Sabaoth." [No. G. 151.]

7. Chalcedony, inscribed with the names of Michael, Gabriel Raphael, and Iao. [No. G. 201.]

8. Red jasper, engraved with the scene of the Crucifixion and a Gnostic formula. [No. G. 231.]

9. Lapis-lazuli scarab, inscribed with a Gnostic formula. [No. G. 277.]

On the north and south walls of this room are exhibited casts from the sculptures in the rock temple at Bêt-el-Walî, near Kalâbshî in Nubia. They were made by the late Joseph Bonomi at the expense of Mr. Hay. The temple was hewn by **Rameses II.**, to commemorate his conquests over the Syrians, Libyans, Ethiopians and other nations who had rebelled against him.

The cast on the north wall represents **Rameses II.** seated on his throne; at his feet his pet lion, called "tearer to pieces of his enemies." One of his sons is leading captives into his presence.

2. The slaughter of the Libyans in the north-west of Africa.

3. The king in a chariot smiting the Shasu or nomad tribes of the desert.

4. The king slaying a number of his enemies on an altar. This scene is allegorical.

5. The king standing on a prostrate foe, while captives from the Libyan tribes are led into his presence.

The cast on the south wall represents:—

1. **Rameses II.**, accompanied by one of his sons and officials, in a chariot, fighting against the people of Kush or Ethiopia.

2. The king seated on a throne, receiving from his son the gifts of leopards' skins, lions, giraffes, antelopes, gazelles, rings of gold, ivory, pieces of wood, etc., which are brought before him by a train of captive negroes.

[From the Fourth Egyptian Room the visitor passes into the Babylonian and Assyrian Room.]

BABYLONIAN AND ASSYRIAN ROOM.

In this room are arranged the antiquities from **Babylonia,** and the miscellaneous smaller antiquities from **Assyria,** including many objects of the later periods of Persian, Greek, Parthian, Roman and Sasanian dominion.

After the overthrow of the later Babylonian Empire by Cyrus, B.C. 539 (see above, p. 73), the Persian power held possession of the country until the conquest of Alexander, B.C. 330. Of the Persian period the only Babylonian remains among the Museum collections are a great series of tablets inscribed with trade contracts. Of Alexander's reign there are also a few such tablets. In succession to the dominion of Alexander and the Macedonian dynasty of the Seleucidae, the Parthian empire was established by Mithradates, about B.C. 147. This empire was in its turn overthrown by the Romans under Trajan and his successors, and was finally destroyed by Artaxerxes I., of the new Sasanian or native Persian dynasty, about A.D. 226.

The arrangement of the antiquities is, as far as possible, both national and chronological. On the left, or northern side, immediately on entering the room, and in the wall-cases 43–48, and the standard-cases A–C, will be found the remains of both the earlier and later Babylonian Empires; on the right, in two large standard-cases F and H, and in the wall-cases 43–52, those of the Assyrian Empire; in the wall-cases 53–73, and in the standard-cases D, E, G and I, those of the later periods; while the wall-cases 74–84 are reserved, on account of better light, for objects in bronze, both of Assyrian and later origin.

BABYLONIAN ANTIQUITIES.

Wall-cases **43–48** contain a series of **Bricks**, arranged in chronological order, which were found in the ruins of palaces and other buildings of Babylonian and Assyrian kings. The series begins with **Dungi**, king of Babylonia, about **B.C. 2500**, and ends with **Nabonidus, B.C. 556–539.** The inscriptions on most of these bricks were impressed with stamps.

On the floor of the room are (1) a black basalt figure of **Gudea**, king of Babylonia, about B.C. 2500 [No. 807]; and (2), a boundary stone, inscribed with the record of a grant of land by Merodach-Baladan I., king of Babylonia, B.C. 1320. [No. 99.]

Pier-case **A**. In this case are arranged a number of **Gate-sockets**, boundary stones, etc., found in Babylonia. The most important are: (*shelf* I.) fragment of a bowl of Eannadu, about B.C. 4500; statue and stone objects of early Babylonian kings, about **B.C. 4500–4200**; gate-sockets of Ur-Bau, Gudea, Gamil-Sin and Amil-Adar, kings of Babylonia, B.C. 2500–2300; marble slab with raised figure and inscription of Khammurabi, B.C. 2200; (*shelf* II. *and floor*) boundary stones inscribed with records of grants of land, etc., by Nebuchadnezzar I., Marduk-nadin-akhi, Meli-Sikhu, Mardukbalatsu-ikbi, and other kings of Babylonia; and bronze door-step from the Temple of E-zida, built at Birs Nimrud (the so-called Tower of Babel) by Nebuchadnezzar II., B.C. 604–562.

Table-case **B**. In this case are arranged inscribed terra-cotta **cones**, stone **tablets**, bronze **figures**, **cylinder-seals**, etc., belonging to the early Babylonian Empire. In the upper part the most important objects are:—

Three stone objects with inscriptions in very archaic Babylonian characters.

Gate-socket of **Entenna**, king of Babylonia, B.C. 4200.

Porphyry cylindrical object, inscribed with the name of Sargon, king of Agade, B.C. 3750.

Head-dress in stone, inscribed; from a statue of Dungi, about B.C. 2500.

Stone tablet of Dungi.

Inscribed clay cones, stone tablets and bronze figures of Gudea, king of Babylonia, about B.C. 2500.

Bronze statue, stone cylinder and tablet of Arad-Sin,* B.C. 2300.

Stone tablets of Rim-Agu and Khammurabi, B.C. 2300–2200.

Terra-cotta cone of Kuri-Galzu, B.C. 1173.

Tablets of Simmash-shikhu (B.C. 1150) and Marduk-nadin-akhi (B.C. 1100).

The stone tablet which records the restoration of the Temple of the Sun-god at Sippara, by Nabu-pal-idinna, B.C. 900. This

* The bronze statue of this king's father is preserved in the Louvre.

interesting tablet was found inside the terra-cotta coffer exhibited by the side of it, and the scene of the adoration of the sun was protected from injury by the clay coverings to the right of the coffer. The inscription on the back of it gives directions concerning the sacrifices that are to be made in the temple, and orders what vestments are to be worn. [No. 12137.]

Round the circuit of the Case is a series of the hard stone **Cylinder-seals** used by the Babylonians for purposes of business or on solemn occasions. For example, to ratify a contract the cylinder was rolled over the moist clay of the contract tablet in the space provided for the name of the witness or contracting party. Tablets thus impressed are to be seen in Table-case **C**. Marble, jasper, rock crystal, emerald, amethyst, topaz, chalcedony, onyx, agate, lapis-lazuli, haematite, and occasionally jade were employed in the manufacture of seals. The outline of the design was cut with a graver made of metal or some very hard stone, and the deeper parts were hollowed out by means of a drill. The hole pierced through the length of the seal would enable the owner to secure it by a string; and it might also be worn as an ornament, or amulet, or talisman. The inscription usually contained the name of the owner and that of his father; frequently also the name of the god whom he worshipped. The design generally represents figures of gods and mythical animals. Very commonly the whole of the surface is occupied with a scene from an ancient legend, a representation of an act of worship of one of the gods, or some incidents of a successful war or fight; conflict of the mythical heroes Gilgamish and Eabani with lions and bulls are of frequent occurrence. Specimens of cylinder-seals have been found which apparently belong to a period about B.C. 4000; and it is known from the examples preserved in London and Paris that the art of engraving was carried on without a break from that period down to the time of the Persian conquest of Babylon by Cyrus, about B.C. 539. The oldest examples are found in Southern Babylonia, and of these the most important is that of Sargon I., of Agade, who, according to the statement on the cylinder of Nabonidus, king of Babylon, about B.C. 556 (see Table-case **C**), must have reigned about 3800 B.C. This seal is in the collection of M. le Clercq at Paris. Of the collection in the British Museum seven are royal. The use of cylinder and other seals was apparently borrowed from the Assyrians by the Phœnicians in about the eighth century B.C. Examples of Babylonian seals inscribed with Phoenician names are here exhibited.

The most important of the seals exhibited in this case are as follows:—

1. Cylinder inscribed with the name of Dungi, son of Amil-Ea, about B.C. 2500.

2. Cylinder inscribed with the name of Hashamer, a viceroy of Amil-Ea, king of Erech.

3. Cylinder of **Darius** inscribed, "I am Darius the great king."

60. Agate cylinder inscribed with the name of **Sennacherib**, king of Assyria, B.C. 705–681.

8. Cylinder inscribed with a figure of Gilgamish holding a struggling lion.

On the floor of the Case are portions of uninscribed statues from Babylonia; a cedar wood beam from Birs Nimrûd; a gate socket and bronze covering for the door-post which swung in it; the cover of the coffer for the tablet recording the restoration of the temple of the Sun-god (see above); etc.

Table-case **C**. In the upper part of this case are arranged a series of terra-cotta **Barrel-cylinders**, inscribed for kings of the New Babylonian Empire. The most interesting of these are:—

Cylinders of Nabopolassar, king of Babylon, B.C. 625–604; and of his son Nebuchadnezzar II., B.C. 604–562.

Cylinder of Neriglissar, B.C. 560–557.

Cylinders of Nabonidus, B.C. 556–539, one of which gives the date of Naram-Sin (B.C. 3750), and refers to the expedition against Astyages.

Cylinder of **Cyrus**, giving an account of the **capture of Babylon**, B.C. 539.

Cylinder of Antiochus, written in archaic characters, referring to the restoration of the ancient temples of Babylon.

Below are exhibited specimens of baked and unbaked clay **Tablets** from Babylonia. The most interesting are:—

Tablets and their cases, dated in the reign of Khammurabi, B.C. 2200 (Nos. 3, 4, 5, 6, 7).

Chronological lists of Babylonian kings.

Tablet with part of a plan of Babylon.

List of the trees and plants in the gardens of Merodach-Baladan.

Hymn to the Sun-god, in Accadian, with an interlinear Assyrian version.

Fragment of a chronicle, giving the history of Babylonia, from B.C. 555 to 538, and, among other things, referring to the defeat of Astyages by Cyrus.

The other tablets refer chiefly to business transactions, such as the sale of slaves, loans of money, transfers of land, etc.

At the four corners are miscellaneous antiquities from Babylonia.

On the floor of the Case are a number of iron fragments of spear-heads, chisels, axes, arrow-heads, etc., from Babylonia and Assyria, and stone objects, of a late period, from Babylonia (Tell-Sifr). To the iron objects it is impossible to assign any date, but it is not likely that any of them are older than B.C. 1000. It is known, however, that Tiglath-Pileser I., B.C. 1100, used iron weapons for purposes of the chase. There are also parts of mouldings from two columns bearing a trilingual inscription in the Persian, Susian, and Babylonian languages, of Artaxerxes Mnemon, about B.C. 405–362. From Ecbatana. [Nos. 12140, 12141.]

ASSYRIAN ANTIQUITIES.

In the two Table-cases **F** and **H** are contained the chief authorities for **Assyrian history** for nearly eight hundred years, **B.C. 1400–609.**

Table-case **F.** In the upper part are :—

Fragment of a brick of Iri-shum, king of Assyria, B.C. 1800.

Stone object with inscription of Pudi-ilu, king of Assyria, about B.C. 1350.

Stone slab inscribed with a summary of the conquests of Rammânu-nirari I., B.C. 1325.

Three cylinders, which were found in the corners of the temple at Kalat Sherkât (city of Ashur), inscribed with the annals of **Tiglath-Pileser I., B.C. 1100.**

Two alabaster slabs inscribed with a summary of the conquests of **Ashur-nasir-pal, B.C. 885–860.**

Cylinder inscribed with the annals of **Sargon**, king of Assyria, **B.C. 722–705.**

Below are bronze lion weights inscribed in Assyrian and Phoenician, terra-cotta figures of Dagon, flint saws, painted terra-cotta ornaments for ceiling, inscribed fists, etc., from the palace of Ashur-nasir-pal at Nimroud; stone moulds, dice, fragments of the crystal throne of Sennacherib, from Kouyunjik, etc.

On the floor of the Case are objects in iron from Nimroud, stone duck weights, and inscribed slabs of Ashur-nasir-pal.

Table-case **H.** In the upper part are :—Five barrel-shaped cylinders, inscribed with a summary of the wars of the early years of the reign of **Sennacherib, B.C. 705–681.**

Hexagonal cylinder of **Sennacherib**, with an account of the siege and capture of Jerusalem, and the defeat of **Hezekiah**, king of Judah.

Hexagonal cylinder inscribed with the annals of **Esarhaddon, B.C. 681–668,** and recording the submission of **Manasseh**, king of Judah.

Black stone, with inscription of **Esarhaddon**, in Babylonian.

Two cylinders of **Ashur-bani-pal**, king of Assyria, **B.C. 668–626.**

Cylinder of **Shamash-shum-ukin**, king of Babylon, the rebellious brother of Ashur-bani-pal.

Below are a number of **glass bowls**, bottles, vases, etc., from Nimroud. The most important is the small two-handled glass vase inscribed with the name of **Sargon** (B.C. 722–705), and the five thick glass bowls near it, which belong to the same period. The oval glass object behind them is not a lens, as has been commonly supposed. The small collection of glass to the left belongs to the Greek Period (B.C. 300–100), and that beyond is of the Roman Period (B.C. 100–A.D. 200); the thick coarse glass bottles

are probably of local manufacture. Also a stone model of a winged, man-headed bull; fragments of crystal and ivory (for writing purposes?); inscribed fragments of stone vases or jars and gold ornaments; and a most interesting mould, in five parts, with collar, for casting barbed bronze arrow-heads, found near Mosul (Nineveh).

On the floor of the Case are:—

Stone circular object with inscription of Rammânu-nirari II., B.C. 911–890.

Stone sockets from gates in the palace of Sennacherib at Kouyunjik.

A human skull which was found in the library and treasury in the palace of Sennacherib, and may have been the head of the warder slain at the capture of Nineveh, B.C. 609.

Statues of Ashur-bani-pal, king of Assyria, and one of his brother Shamash-shum-ukin, king of Babylon, etc., etc.

Wall-cases **49–52.** A number of glazed and painted **Bricks** and fragments, chiefly from the palace of Ashur-nasir-pal at Nimroud. The most interesting is that on which this king is represented holding a bowl and accompanied by his attendants (Case **49**). On the floor of these Cases are specimens of semi-circular bricks, pieces of bitumen (which was used as mortar) from between the layers of bricks and showing the stamp impression; a bundle of reeds used for binding together the layers of bricks; and pieces of red and green colour used for colouring walls.

ANTIQUITIES OF LATER PERIODS.

Wall-case **53.** A collection of **Bowls** inscribed with **charms** in Chaldee, Syriac, and Mandaitic. It is supposed that the sick drank medicinal potions from them, and recited the formulæ and the names of the archangels Michael, Raphael, Uriel, Shaltiel, Malkiel, etc., which were written upon them. The earliest were made about **B.C. 200,** and the latest about **A.D. 500.** Many are from Tell-Ibrahîm (Cutha).

Wall-cases Nos. **54–73.** A collection of red and yellow **Terra-cotta Vases,** jars, cups, bowls, lamps, figures of animals, etc., etc., found at Kouyunjik, Nimroud, Warka, and other places in Mesopotamia, and belonging chiefly to the Parthian period, about **B.C. 200.** It was the Parthian custom at this time to burn the dead, and to deposit the ashes in terra-cotta jars, which were filled up with plaster. Examples of jars so used are exhibited on the floor of Wall-cases **62, 64,** and **66.**

Pier-case **D.** 1st Shelf. Bronze statuettes and figures of animals, alabaster statuettes and vases, and miscellaneous objects, found in Mesopotamia, belonging to the Greek and Parthian periods; about B.C. 350–100.

2nd Shelf. Glazed earthenware bottles, vases, jugs, baskets, lamps, bowls, etc., belonging to the Parthian period.

3rd Shelf and floor of the Case. Green glazed earthenware **Coffins** from Warka (Erech), in Southern Babylonia, and stone coffins containing burnt human remains, all of the Parthian period.

Table-case **G.** A collection of carnelian, agate, chalcedony, crystal, glass, and porcelain bead **Necklaces,** from Nimroud. Probably of the Roman period.

Table-cases **E** and **I** contain a series of **Engraved Gems,** with inscriptions in **Pehlevi,** an ancient character adopted by the Persian magian Zoroaster and his followers for their sacred books. A few of them are royal (*e.g.*, 568, 569) and the remainder are private seals. Most of them are of the Sasanian period (about **A.D. 250**), and were found in Mesopotamia.

BRONZES.

Wall-cases Nos. **74–78.** Bronze vases, dishes with handles, lamps, sides of thrones, chains, chisels, axes, fetters, rings, needles, mirrors, etc., etc., chiefly from the palace of Ashur-nasir-pal at Nimroud. At the back of Case **77** is a bronze slab inscribed in Assyrian, but the name of the king is wanting; above are two architectural ornaments. Many of the bronzes here exhibited are of the Roman period.

Wall-cases **79–84.** On the shelf are helmets of Assyrian (B.C. 680) and Sasanian (A.D. 400 (?)) workmanship. On the back of the Case is a fine shield from Van, ornamented with figures of lions and bulls in relief; around the edge ran an inscription in cuneiform characters, but most of this has disappeared. On the floor are arranged a collection of legs of chairs, figures, bulls' heads, handles of caldrons, pegs, etc., etc., from the palace of Argisti, king of Armenia, contemporary of Sargon, king of Assyria, B.C. 720.

[Returning through the Egyptian Rooms to the landing of the North-west Staircase, the visitor enters the North Gallery, which runs from west to east.]

NORTH GALLERY.

VESTIBULE.

CYPRIAN ANTIQUITIES.

In the Wall-cases on the landing before entering this gallery is exhibited a series of sculptures, inscriptions, etc., obtained chiefly from the excavations made at **Idalium** in Cyprus, in 1870, by R. Hamilton Lang, Esq., formerly H.B.M.'s Consul. They are arranged as far as possible chronologically, and illustrate the Archaic and Hellenistic periods of Cyprian art which extended from about B.C. 650 to 150.

The most interesting objects here are :—

Wall-cases **1–6.** A series of heads of the Tyrian Hercules, in limestone, chiefly from Idalium in Cyprus.

Wall-case **6.** Marble slab with bilingual Phœnician and Cyprian inscription, stating that it was made by Baalramus, the son of Ebed-Melek, in honour of his god Resef-Mikal, who heard his voice. Dedicated in the 4th year of Melekyâthân, king of Citium and Idalium. About B.C. 375.

Wall-case **7.** Stele with Phœnician inscription. About B.C. 250. Found to the west of old Larnaca. Presented by John L. Myres, Esq.

Wall-case **8.** Limestone tablet with the figure of an archer in relief, and inscribed in Cyprian.

Wall-case **10.** Group of figures from a tomb.

Wall-case **11.** Limestone stele with bilingual inscription, in Greek and Phœnician, of Artemidorus, the son of Heliodorus of Sidon.

ROOM I.

CYPRIAN ANTIQUITIES.

Here is arranged a series of small **Sculptures and Terra-cotta Figures,** which exhibit the effects of Egyptian, Assyrian and Greek influence upon Cyprian art, and on the

floors of the cases are some good examples of bilingual inscriptions in Cyprian and Phœnician, of considerable historical and philological importance. The terra-cotta figures in Wall-case 13, and the sculptures in Wall-cases 14–20, belong to the **Archaic period** of Cyprian art, about **B.C. 650–500**; those in Wall-cases 21–28 belong to the **Hellenistic period**, about **B.C. 500–150.**

In the centre of the room stands a *massebâh*, or monument of alabaster, erected by Sardalus, the interpreter of the two thrones, the son of Ebed-Melkarth, the grandson of Resefyathân, in honour of his god Eshmun About B.C. 380. From Larnaca.

The most interesting inscriptions are:—

Wall-case **17.** Marble slab with Phœnician inscription, dedicated by Eshmunadon, the son of Nahum, the son of Eshmunadon, the son of Nahumi, to the god Resef-Mikal. Dated in the 26th year of Ptolemy, which is the 52nd year of the men of Citium. About B.C. 259.

Wall-case **20.** Marble slab with Phœnician inscription: "This is the statue which Melekyâthân, King of Citium and Idalium, the son of Baalramus, dedicated to Resef-Mikal, his god. I have conquered, by his goodness, all those that have rebelled against me, as well as their allies."

Wall-case **21.** 1. Marble slab with Phœnician inscription: "These are the statues which Bath-sallum, the daughter of Marihi, the son of Eshmunadon, erected over her children; that is to say, over Eshmunadon and Shallum and Ebed-Resef, the three sons of Marihi, the son of Eshmunadon, the son of Nahumi, the son of Gallab, in accordance with the vow which their father Marihi vowed during his lifetime to their lord Resef-Mikal. Dated in the 7th day of Iyyar, the 31st year of the Governor of Kings, Ptolemy, the son of Ptolemy Philadelphus, which is the 57th year of the people of Citum, when Ammat-Osiris, the daughter of M, the son of Ebed-Sasami, the son of Gadeath, was *canephoros* of Arsinoe Philadelphus." About B.C. 254.

2. Limestone altar, with bilingual inscriptions in Cyprian and Phœnician, dedicated to Resheph Elayîth by Menahêm, son of Ben-hodesh, in the 30th year of Malki-yathan. About B.C. 345.

Wall-case **24.** Marble slab with Phœnician inscriptions, recording the dedication of a golden dish to the god Resef-Mikal, in Idalium, in Cyprus, by Melekyâthân, king of Citium and Idalium, the son of Baalramus, in the month Bul of the second year of his reign, because the god heard the request of the king. B.C. 375.

ROOM II.

SEMITIC ANTIQUITIES.

This room contains monuments from **Phœnicia** or the ancient **Canaan** (*i.e.*, "the lowland" Palestine), **Carthage**, and **Cyprus**; and from **Palmyra** and **Arabia.**

The tract of land occupied by the **Phœnicians** or Canaanites in very early times extended from Lebanon on the north to the Dead sea on the south; and from the Mediterranean on the west to the River Jordan on the east. These ancient inhabitants were probably immigrants from the East. Strabo thinks that they came from the islands in the Persian Gulf. It is certain that they were settled on the little plain at the foot of the Lebanon mountains as early as the time of Abraham (*Gen.* x. 19; xv. 21). In proof of the very ancient settlement of the country, Herodotus says that the temple of Hercules in Tyre had existed for twenty-three centuries, and Isaiah alludes to Tyre as the city of "ancient days." About B.C. 1300, the Israelites, led by Joshua the son of Nun, invaded the country and gradually drove the inhabitants from the interior, and confined them to the narrow strip of the Mediterranean coast which extended from Aradus to Askalon. This position, however, gave them the command of the Eastern Mediterranean, and they thus became the great traders of the ancient world, to which they were known by the name of Phœnicians. Their chief cities were Tyre and Sidon, both being settlements of great antiquity. Isaiah speaks of Tyre as the "daughter of Sidon," but Greek authors call Tyre the "mother of the Phœnicians," and Solomon sent to Hiram of Tyre as the chief of Phœnicia.

The Phœnicians were early colonizers. Record of ancient emigration has been preserved by Procopius and Suidas. The former mentions (De bello Vandalico, II. 10) that in his time two huge stone pillars existed in the Numidian town of Tirgisis, inscribed by the inhabitants, in Phœnician, with the legend, "We are they who fled from before Joshua the Robber, the son of Nun." Phœnician colonies were found in

nearly all civilized countries of the ancient world, scattered through the islands of the Mediterranean and along its coasts. Their great city in the west, Carthage, *i.e.*, the "new city," is said to have been built about B.C. 1800. Dido, the supposed foundress of the city, is but one of the titles of the goddess Astarte.

Phœnicia was overrun by Shalmaneser II., Sennacherib, Esarhaddon, and other Assyrian kings, and became tributary to them and to their successors. Her fleets were employed under Darius and Xerxes in the wars between the Persians and Greeks. Alexander captured Tyre after the battle of Issus. Phœnicia was the theatre of great wars during the time of the Seleucidae, and it eventually became part of the Roman province of Syria.

The Phœnicians traded with Egypt, among other countries, at a remote period. They had important emporiums in Ethiopia and India. Their principal articles of merchandise consisted of glass, ivory, metal work, perfumes, wine, precious stones, purple, and fine linen, and embroidery. Phœnician work in bronze and the precious metals was famous all over the world. The bowl which Menelaus gave to Telemachus was of Phœnician workmanship, as was also the silver vase proposed by Achilles as the reward in the funeral games of Patroclus (Homer, Od. iv. 618; Il. xxiii. 743). The trade in scents must have been enormous, and it was from the Phœnicians that the Hebrews obtained the names myrrh, cinnamon, cassia, nard, aloes, as well as those of weights and measures, as maneh, gerah, kab, kor, seah.

In their buildings they used the cedar obtained from the neighbouring mountains of Lebanon, cypress wood, and marble. Their streets were well paved, and Herodotus says that they built good canals, havens, and dams to keep out the sea. They built huge cisterns and aqueducts; and the tunnel with the famous inscription leading from the spring to the pool of Siloam (see p. 146) is of Phœnician workmanship.

The Phœnician **Language** belongs to the middle or Canaanitic group of the Semitic tongues, and is closely allied to the Hebrew. The oldest known inscription in Phœnician characters is that of Mesha, king of Moab about B.C. 900;

and that in the Siloam tunnel is most probably the next in point of antiquity, being of about B.C. 700.

The Phœnician **Alphabet** was derived from the Egyptian hieratic characters; and, as the alphabet of the great trading nation of the world it was transmitted to other peoples. It thus became the mother-alphabet of the Greek and Latin, and eventually of the modern European, alphabets.

The names of the **gods** most commonly found on the Phœnician monuments are Baal-Hammân, Taanith, Eshmun, Resef-Mikal, Melkarth, and Ashtoreth.

The chief objects of interest in this room are:—

Wall-case **29.** Cast of the Phœnician inscription from the **Moabite stone,** presented by the Museum of the Louvre. The Moabite stone was discovered by the Rev. F. Klein, at Dibhân, in the land of Moab, 19th August, 1868. It is 3 feet 10 inches high, 2 feet in breadth, and 14½ inches in thickness. It contains an inscription of thirty-four lines. The restorations are from a paper impression made before the stone was broken and the fragments scattered by the Arabs. About two-thirds of the stone, consisting of twenty-eight fragments, have been recovered.

The monument, about **B.C. 900,** gives an account of the war of **Mesha, king of Moab,** against **Omri, Ahab,** and other kings of Israel. After the death of Ahab, Mesha, who had agreed to pay to the king of Israel "an hundred thousand lambs, and an hundred thousand rams, with the wool" (*2 Kings* iii. 4), rebelled; and **Jehoram,** together with his allies, **Jehoshaphat,** king of Judah, and the king of Edom marched against him. The Moabites went forth to defend their country. They were surprised by the Jewish league, routed, mercilessly slaughtered, and were compelled to retire from city to city, until they came to Kir-hareseth (*2 Kings* iii. 25). Here, with seven hundred men "that drew swords," king Mesha made a vigorous attack upon the king of Edom, but was repulsed. After this he sacrificed his eldest son, as an offering to his god Kemosh, upon the city wall, in sight of the invaders. This deed inspired his army with fresh courage, and they drove back the victorious armies of the allied kings with great slaughter, there being "great indignation against Israel."

Mesha restored Korchah and its gates, towers, palace, and reservoirs; he rebuilt Aroer, Bêth-Bâmôth, Bezer, Bêth-Diblathaïm, and Bêth-Baal-Mĕôn, and he constructed a road over the river Arnon.

He set up this stone to Kemosh, by whose command he had attacked Kiryâthâïm and Atoroth, which had been peopled by the tribe of Gad, and took them; and he spread out and offered up "the vessels of the Lord" before Kemosh.

Wall-case **30.** 1. Cast of the **inscription** of the **Pool of Siloam,** about **B.C. 700.** The inscription, which was cut on the wall of the conduit which fed the pool, states that the excavators began to work at the ends and met in the middle of the tunnel. When as yet the two bodies of miners were separated by a distance of three cubits, they heard each others' voices; they hewed away "pickaxe against pickaxe," and the waters flowed from the spring to the pool, a distance of one thousand two hundred cubits. (For the translation see Prof. Wright, *Proceedings Soc. Bibl. Arch.*, Arch. February, 1882.)

2. Cast of the **inscription** from the sarcophagus* of **Eshmun-azar, king of Sidon,** about **B.C. 360.** Presented by the Museum of the Louvre.

In the inscription Eshmunâzâr, king of Sidon, son of Tabnith, complains that he is dying before his time. He forbids all men to open his sarcophagus in search of treasure, for there is none; or to remove his tomb, or to build another over it. The inscription also states that he, King Eshmunâzâr, son of Tabnith, king of Sidon, and Queen Ammastoreth, his mother, the priestess of Ashtoreth, built the temples of Ashtoreth and Astarte in Sidon; the temple of Eshmun; the sacred grove En-Yidlâl in the mountain; and the temple of Baal of Sidon and that of Astarte-shem-Baal. He, the "lord of kings," bought at great price the most excellent land of Dâr and Joppa, in the territory of Shârân, and joined it to the borders of Sidon for ever.

3. Two pieces of stone containing Phœnician inscriptions; discovered by M. Clermont-Ganneau at Siloam el-Fôkânî, near Jerusalem.

Wall-case **31.** 1. Cast of the stele of Teima set up by Salm-shezeb, the son of Petâ-Ausar, the Egyptian, in honour of the god Salm of Hagan; it is dated in the 22nd year of the reign of a king whose name is wanting. The inscription records the dedication of gifts to the temple of Salm of Hagan, by Salm-Mahram, Salm-Sangala and Salm-Asira, gods of Teima. About B.C. 600–500.

2. Cast of the Phœnician inscription from the sarcophagus of Tabnîth, priest of Astarte, and king of the Sidonians, the son of Eshmunâzâr, king of Sidon. About B.C. 300.

Wall-cases **32–34.** 1. **Phœnician inscriptions** discovered by Mr. Nathan Davis, on the site of ancient **Carthage,** during excavations in the years 1856, 1857, and 1858. The greater part of them were found near the supposed site of the temple of Juno. The inscriptions are votive, and the names of the votaries are generally Semitic, being compounded of the names of the various divinities, and of words expressive of trust, obedience, and reliance upon them. The most important are the following:—

* A cast of the sarcophagus is exhibited in the Assyrian Saloon.

No. 2. Dedicated by Amat-Melkarth to Baal-Hammân and Taanith.

No. 3. Dedicated by Hanna, the son of Ebed-Melkarth, to Taanith and Baal-Hammân.

No. 5. Dedicated by Bad-Ashtoreth.

No. 7. Dedicated by Nabag the Persian to Baal-Hammân.

No. 11. Dedicated by Hanna, the son of Hannibal, the son of Baal-Melek, the son of Hammal-Rath.

No. 16. Dedicated by Bad-Ashtoreth, the son of Aden-Baal, the son of Baal-shôphêt-besârim (*i.e.*, Baal the judge of men).

No. 43. Dedicated by Ebed-Eshmûn the scribe, the son of Ebed-Melkarth, to Baal-Hammân.

No. 58. Dedicated by Ezer-Baal, the son of Gêr-Ashtoreth, son of Melkarth, to Taanith and Baal-Hammân.

2. Casts of Libyan inscriptions.

3. Cast of an inscription in the Hebrew square character, from the so-called "Tomb of St. James," in the valley of Jehoshaphat; presented by M. de Saulcy. The original is probably of about the year A.D. 300, and is, perhaps, the oldest Hebrew inscription in the square character. It was made in honour of Eleazar, Honiah, Joezer, Simeon, John, and others of the sacerdotal family of the Bĕnê-Hĕzîr (1 *Chron.* xxiv. 15), descendants of Aaron.

4. The Dugga stone, containing a bilingual, Libyan and Phœnician, inscription of seven lines. Found among the ruins of the town of Tucca (now Dugga) in Eastern Numidia, and sent to the British Museum by the English consul, Sir Thomas Reade. The stone was erected in honour of a Numidian, not a Phœnician, and hence the Libyan part of the inscription occupies the right-hand side. It is the gravestone of Ataban, the son of Yaphnatath, the son of Phalu, and was erected by Zamor, the son of Ataban, Abaresh, the son of Ebed-Shatharath, and Meneggi. The men who engraved the lines were named Mesdil and Ankân. The founders of an iron statue mentioned in the inscription were named Shaphat, the son of Balal, and Papy, the Son of Baby. The first copy of it was made in 1631 by the Frenchman, Thomas Arcos.

Wall-cases **35–43.** Here is exhibited a large and important series of sepulchral stelae, or **Tombstones,** from **Carthage,** sculptured with figures of deities and mythological symbols in relief; a few bear Neo-Punic inscriptions.

Wall-cases **44–46.** 1. **Busts of officials of Palmyra,** and of members of their families. Palmyra, an important city of Syria, lying to the north-east of Damascus, was the ancient Tadmor built by King Solomon (1 *Kings* ix. 18), and was famous for its temple dedicated to the sun. The busts represent persons living in the period of the Roman Empire, about B.C. 200–A.D. 200. The painted ornaments with which the figures are decorated represent jewellery. The inscriptions are in the Semitic dialect of the country; one of

them bears the date of the 425th year of the Seleucian era=A.D. 113–114.

2. Inscription, in Hebrew square character, of Joseph Hanouri.

3. Samaritan inscription (*Deuteronomy* vi. 7; xxiii. 15; xxviii. 8). From Nablous.

4. Hebrew gravestone of Mashta, the daughter of David, dated the 12th day of the month Ab, the 29th (?) year of the era of Contracts=A.D. 340.

[The stone-cutter appears to have made a mistake in the date, which must be much later.]

5. Hebrew gravestone of, the son of Moses.

6. "Perah, the son of Yehoshua, who was gathered to his everlasting habitation on the eve of the third day of the month Chislev, in the year 1628" (era of Contracts)=A.D. 1317.

Wall-cases **47–50** contain a large and important series of **Himyaritic Inscriptions,** some of which were presented by Messrs. Prideaux and Hunter. They were brought from Saba, Mariaba, and Raidan, capitals of the ancient kingdom of Saba (which Arabic writers call the kingdom of Himyar, after the name of a dynasty which succeeded to the rule of Saba about A.D. 24), and from the country round about Sana'a, the capital of Yemen. The Himyaritic dialect belongs to the southern group of Semitic languages.

Wall-cases **51–54.** Here is exhibited an interesting series of **Tombstones** inscribed in **Cufic (Arabic),** which were found for the most part at Aswân, near the First Cataract in Egypt; they belong to the first six centuries of the Hijra, which era began A.D. 622, and are of importance for the study of Arabic palaeography.

The Table-cases in the centre of the room contain:—

1. **Cylinder seals,** cone-seals, scarabs, and other gems, etc., engraved with Phœnician devices and inscriptions. Some of the devices are Assyrian and Egyptian in character, and are probably the work of Phœnician engravers settled in Syria and Egypt. The collection covers the period B.C. 700–100.

2. A series of scarabs and other objects in steatite and paste, found chiefly at Umrit in Syria: they are Phœnician imitations of Egyptian designs, and were made in the course of the last three centuries before the Christian era.

3. A series of objects in hard stone, clay, or glass, from Palmyra; of the Roman period.

4. Bronze tablets with Himyaritic inscriptions.

5. Miscellaneous bronze and other Semitic antiquities.

[E. A. W. B.]

ROOMS III.—V.

COLLECTIONS ILLUSTRATING VARIOUS RELIGIONS.

In the three remaining rooms of this gallery have been brought together a number of objects illustrating **Religions, chiefly in the East,** many of which were formerly exhibited in the Asiatic Saloon, while others have not been previously shown for want of space; some additions have been recently made by gifts or purchase.

It has been thought best to restrict the collection as far as possible to the higher forms of Religion, and to leave in the Ethnographical collections what belongs to Fetichism, such, for instance, as objects connected with the Devil Dancers of Ceylon, the Obi rites of West Africa, or the complicated mythology of the Polynesians.

This idea has been far more completely carried out in the Guimet Museum at Paris, founded by M. Guimet of Lyons, but the collection was especially formed for that purpose and with a large space for its display, while the collections in the British Museum have been mostly acquired by chance and in many cases without details as to their origin.

ROOM III.

BUDDHISM.

The collections in this room illustrate fairly the various phases of the Buddhist Religion as it has existed in times past, or still exists, in various countries. This religion owes its origin to Sakya Muni, otherwise Gautama Buddha, who, according to Singhalese chronology, expired at a date which answers to B.C. 543, in the eightieth year of his age. The only son of a king, and of a leading Aryan family, he abandoned his state to become an ascetic, and he founded a religion which has still very numerous votaries, believed to outnumber all other creeds except Christianity. None, however, remain in the land of its birth, continental India, whence it was driven out about the twelfth century.

INDIA.—The oldest Buddhist remains in the collection are chiefly from the district of Yusufzai, in Northern India, and are in Cases

59–76. It will be seen that many of the sculptures show traces of classical style, derived probably from the Greek kingdom of Bactria, founded by the successors of Alexander, but also possibly from the Roman captives of the army of Crassus. Their date is about the first century of our era. Many of them came from the India Museum, and were presented by the Secretary of State for India in Council, in 1880. Among them are some interesting risers of steps and other sculptures which formed part of the highly ornamented Tope of Jamalgarhi, excavated by General Sir Alexander Cunningham.

In Case **60** is a figure from the celebrated Sanchi Tope, as well as several casts of bas-reliefs. They are not at all classical in style, and are referred to dates varying from B.C. 250 to A.D. 100, but may well be later.

Next in date come the sculptures from the Amaravati Tope, placed on the walls of the Principal Staircase.

In two small upright cases (**A, B**) are relic boxes, etc., found in the Buddhist topes, chiefly from Afghanistan, and described in Wilson's *Ariana Antiqua.*

The more recent Buddhist sculptures from India are in Cases **46–58,** including some objects from the celebrated temple at Buddha Gaya; some of the smaller objects are in Table-case C. In the upper part of Cases **56–58** are a few specimens from Ceylon, where Buddhism still survives.

BURMAH AND SIAM.—In Cases **44, 45** commences the series from Siam and Burmah, which is continued in the deep Cases **34–43,** where, however, are also a few objects from other countries, which could not from their size be placed elsewhere; and it terminates in Cases **28–33.** In this series the attitudes of Buddha have become very stiff and conventional, and a gaudy look is imparted to the sculptures by the insertion of pieces of looking-glass. The great representation of the impression of a foot of Buddha, with all its numerous signs (Case 28), was obtained in Burmah, and presented by Captain Marryat in 1826. It is not easy to separate the Siamese and Burmese, but those in Cases 28–33 are chiefly Burmese, and in Cases 44, 45, Siamese.

TIBET.—Cases **19–22.** The Buddhism of Tibet under the Grand Lama has been much corrupted by importations from the Brahmanism of India. The specimens exhibited consist of curiously formed dresses of the two distinguishing religious colours, red and yellow; musical instruments, etc. They were many of them collected in Tibet by Dr. L. A. Waddell, and illustrated in his "Buddhism of Tibet." In Cases **35–41** are old pictures of Lamas and a temple canopy of rich silk.

In Table-case D are smaller objects illustrating the same religion, including the well-known prayer mills, chank-shell trumpets, as well as blocks for printing charms.

CHINA.—Cases **22–27.** In this country Buddhism exists in two

forms, some of the temples being purely Buddhist, the others Lamaist. It is to the latter that belong the grotesque and Brahmanical figures in the upper row. One of the favourite representations is the goddess Kwanyin, of whom there is a large figure in Case 40. This goddess has a double history, one stating that she is a deification of a fisherman's daughter, the other that she is the personification of a Hindu god. In Table-case D is a ritual of the goddess from tablets written by the Emperor Keen-lung in 1784.

Over Cases 10–12 is a silk pall given by the Emperor at the burial of Manchu princes.

In the centre of the room are two bells from Chinese Temples, and one Burmese bell. Of the former one is dated the 11th year of Kanghe = A.D. 1671, and the other was made at Ningpo in 1839-40, and was presented by H.M. the Queen in 1844.

JAPAN.—Cases **1–18.** In this country Buddhism is divided into a number of different sects, with further sub-divisions, and with different forms of figures belonging to each sect. The most remarkable objects are two rosaries from a temple at Kiôto, of which every bead is inscribed, while the larger beads enclose figures, and the largest (Case 8) a supposed relic of Buddha. There are also four figures of the Deva-Rajahs, or guardians of the four cardinal points.

In Table-case **D** are objects from Japan, including the *dorje*, which resembles the thunder bolt of Jupiter. Case **E** contains a curious apparatus used by the Shingon sect in exorcising demons.

ROOM IV.

VARIOUS EASTERN RELIGIONS.

BRAHMANISM.—One side of the room, Cases **1–24**, illustrates Brahmanism, or Hindoo Mythology. There are in India several systems of religion and a number of sects. But they may be classed as the Vaishnavas, who worship Vishnu; the Saivas, who worship Siva and Parvati; the Sawras, who worship Surya, the Sun; the Ganapatras, who worship Ganesa; and the Saktas, who worship the female energy of Siva. The figures of the same deities vary considerably in their forms, and also in their names at different places. A favourite series represents the ten Avataras, or incarnations of Vishnu. The gods most frequently found are Vishnu, with his other important form Krishna, Siva, Ganesa with the elephant's head, and

Hanuman the ape god. Figures of the more ancient Vedic gods, Brahma, Surya, Agni, &c., are less frequent. The representations connected with Vishnu are principally to be found in Cases 4–11, and those with Siva in Cases 14-21. From want of space five black stone figures representing days of the week are placed in the lower part of Cases **30–34.**

NEPAL.—Cases **23, 24.** In this country Buddhism and Brahmanism both prevail, and are much intermingled. Few of the objects exhibited, however, present any traces of the former religion.

In Case **K** at one end of the room is a model of a car or moveable temple from the Carnatic, probably for Vishnu.

JAVA.—In Cases **25–29** are ancient bronze and stone figures, as well as some other antiquities, from Java, chiefly collected by Sir T. Stamford Raffles, and presented in 1859 by the executor of Lady Raffles, and it has been thought best to keep them together. Some are clearly representations of Buddha, while others are Brahman.

CEYLON.—In Case **27** is a fine figure of bronze gilt, representing Patinè dewa, a Hindoo goddess worshipped in Ceylon, a country in which Brahman and Buddhist temples are sometimes contiguous.

BALI.—In the upper part of Case **30** are two wooden figures of Siva and Rama from Bali, the only island of the Asiatic Archipelago in which Brahmanism still prevails, having in the others been driven out by Islamism.

JAINISM.—The sculptures of the Jains occupy, on account of their weight, the lower part of Cases **36–46.** Jainism has been looked upon as a corrupt form of Buddhism, but it has been suggested that it may be a more ancient religion from which Buddhism sprang under the influence of the reformer Gautama Buddha. The Jains worship chiefly twenty-four sectional saints or Jins, from whom they derive their name. The figures are generally naked, but otherwise resemble the Buddhist. The Jains form a considerable proportion of the population of India, and many are wealthy. They are most numerous in Mewar, Marwar, Gujerat and Mysore. Their temples are often grouped together, forming almost towns. There are fine examples of these temples about their sacred mount Abu, a photograph of one of which is exhibited.

SIKHS.—Upright case **F.** This peculiar religion is practised in the Panjab by the followers of the "guru" Nanak, who was born in 1469 near Lahore and obtained many adherents to his new creed. They were hotly persecuted by the Mahomadans, and became great warriors and acquired considerable power. Their sacred book is the Adi Grant'h, the compilation of various gurus, but the one exhibited in this case is the version of it issued by the tenth guru, Govind Singh, the 10th of June, 1696. This volume, which forms

the principal object of worship among the Sikhs, rests on a low lectern with silver feet, and is surrounded by various appliances for the use of the priest who was to read it. The canopy overhead is the outer wrapper. These objects were presented in 1891 by the Darbar of the State of Jind, Northern India.

JUDAISM.—Cases **32–34.** The illustrations of this creed are not in themselves very ancient. They include the Roll of the Law, as read in the synagogues, written in Spain, with its mantle, ornaments with bells, pointer, and breast-plate of the law. The manuscript book of Esther read at the feast of Purim, the Shophar blown on the Day of Atonement, Hanuca lamps, the Mezuzah placed on the door-post, phylacteries, etc.

ISLAMISM.—Cases **35–37.** There is little to exhibit in illustration of this religion. There is a banner with representation of the sword of Ali, two ornaments carried in religious processions, a fine Koran of the sixteenth century which belonged to a branch of the royal house of Delhi; cover of another Koran; armlets, rosaries, etc.

SHINTOISM.—Cases **38–40.** This is, properly speaking, the State religion of Japan, being connected with the history of the Mikados, who claim descent from the Sun goddess. Here we find the curious *Goheis*, or sticks with streamers of cut papers, and somewhat similar objects from the Ainos.

In the centre of the room (Case H) is a model of a Shinto Shrine (*o-Mikoshi*) used for carrying sacred objects from the temple in festivals. The use is illustrated by a drawing in Case 38.

TAOUISM.—Cases **41–43.** This sect is believed to have been founded by the Chinese sage Lao-tsze, who is said to have lived from 604–520 B.C., and to have been a contemporary of Confucius; it is, like Confucianism, rather a school of philosophy than a religion, but is much imbued with magical superstitions. The objects of worship are chiefly human beings that have attained immortality, though the figures actually exhibited are, perhaps, house decorations rather than temple figures.

CONFUCIANISM.—Cases **44–46.** This, if it can be called a religion, must be accounted as the State religion of China; there are, however, a number of State temples to various gods, such as Kwan-te and Man-chang, mostly Taouist, in which the officials worship on certain days. The objects connected with this religion are very scanty, and chiefly connected with Ancestral worship.

SHAMANISM.—In Cases **47** and **48** are a few illustrations of Shamanism, the religion of some of the wilder tribes of Central and Northern Asia. It is so named from the Shamans, the priests or sorcerers, who exercise great influence over the people. Drums are largely used in its ceremonies, not so much for the sound they produce as for divination. Three from Lapland are in the bottom of the case, one of them from the Sloane Collection. The worship is generally that of evil spirits, and is connected with the old

Paganism of Lapland. It belongs, however, to one of the lower forms of belief.

In the small Table-cases **G** and **J** is a collection of Indian grants of various dates inscribed on copper plates, and chiefly presented by Sir Walter Elliot, K.C.S.I. These are placed here as being Indian, but have nothing to do with religions, except that the grants are in all cases to temples.

ROOM V.

CHRISTIANITY.

For want of space, as well as from the desire not to break up the various series of mediæval art objects, it has been thought well to confine the illustrations of Western Christianity to early Christian remains, which would have been overlooked in the general collection of Roman Antiquities. The later objects are, moreover, well known to every one.

EARLY CHRISTIAN.—Cases **1–13.** These include some remarkable specimens from a treasure found at Rome in 1793; the principal of them is a silver marriage casket with the names of the bride and bridegroom, Secundus and Projecta. There are also portions of a similar treasure from Lampsacus; ivory carvings, lamps in bronze and terra-cotta, pilgrims' bottles with figures of St. Menas, &c. The smaller objects, including some Christian gems and glass from the catacombs of Rome, are in the adjoining Table Case **L.** A sign-board inscribed with a decree against Christianity in Japan, dated 1684.

GREEK CHURCH.—On the other side of the room in Cases **14, 15,** are a few objects from the Greek Church, many of them Russian. Among them are the brass enamelled ikons, commonly worn as amulets; models of the churches of the Holy Sepulchre and Bethlehem, of native make, rosaries, and carved pearl shells from the Holy Land, &c.

ABYSSINIA.—Cases **16–20.** Crosses, censers, chalices, and other church utensils, chiefly obtained during the war with Abyssinia in 1868. In Case 16 is a church hanging of woven silk, and below wooden slabs used as portable altars. Over the cases is a painted cloth from a church at Adoua, obtained in the country and presented by J. Theodore Bent, Esq., 1893.

COPTIC.—Cases **21–26.** A fine set of carved panels in wood from the church Sitt Miriam, in Old Cairo; there is also a remarkable

tablet for a person named Sophrone, and a number of stone flakes covered Coptic inscriptions; some of which have Christian devices.

GNOSTICS.—In the lower part of Cases **24–26** have been brought together for convenience some objects, mostly of very doubtful authenticity, supposed to be connected with the Gnostics.

In Table-case **M** have been placed the smaller objects belonging to this side of the room, as well as a number of Byzantine weights.

[C. H. R.]

[Returning again to the North-west Staircase, the visitor enters the Vase Rooms of the Department of Greek and Roman Antiquities.]

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

The smaller antiquities of this Department fill the series of rooms which form the Western Gallery of the Upper Floor, and two rooms on the Southern side: viz., the four Vase-Rooms, the Bronze-Room, and the Etruscan Saloon; and the Room of Gold Ornaments and Gems, and the Room of Terracottas.

VASE ROOMS.

§ 1. The vases exhibited in these rooms have been found in the course of excavations in Athens and other centres of Greece proper, but mostly in those islands and shores of the Mediterranean which had been taken possession of by Greek colonists in or before the 6th century B.C., and were held by them continuously for several centuries thereafter, such as Rhodes and Sicily, Lower Italy, Cyrenè on the north coast of Africa, and Naucratis in the Delta of Egypt. In addition, a very large number of vases had been imported from Greece, or from Greek colonies, by the Etruscans—a people whose art was deeply influenced by that of Greece in the 6th and 5th centuries B.C. From the circumstance that Etruria was the first country in which vases of this kind were discovered in striking abundance, the name **Etruscan vases** came to be wrongly attached to the whole class. The true name for them is **Greek vases.** The few that can be called strictly Etruscan will be noticed hereafter.

§ 2. As a rule the Greek vases have been found in tombs. It is known of one class of them—the **Athenian lekythi**—that they were produced specially for funeral purposes (*see* § 14). The singular appropriateness of the subjects painted on them confirms the ancient statement to this effect. A passage in Aristophanes ("Ecclesiazusae," 996) speaks of *lekythi* painted for the dead. But these *lekythi* only cover a comparatively short period of time, and it is probable that previous to their coming into use, and doubtless also contemporarily with them, vases of quite a different shape and character were regularly employed to hold oil and wine at funeral rites, and thereafter were buried in the tomb. Otherwise there would have been no need for the law in Keos which ordered all vases so employed to be removed and not buried. It may have been due to some such prohibition that vases were rarely placed in the tombs of Tanagra in Boeotia, while terracotta statuettes were consigned to them in great numbers.

§ 3. There exist ancient representations which show that clay vases painted with designs were employed in the ordinary life of the Greeks. The vast number of potsherds, **ostraca**, that were required in the days of ostracism reveals a very general and constant use of vases. Again, the prize vases won at the Panathenaic games at Athens, and carried off by the winners to their homes in the Cyrenaica, afford a proof that vases primarily intended for a different destination might properly be employed for funeral purposes and then buried. There was this of appropriateness in an athlete having his prize vase buried with him, that in early times—reaching back to Homer—it was the custom to hold athletic games at the obsequies of princes, and at these games to place costly metal vases among the rewards for the victors. It may be offered as a conjecture that the painted clay vases found in the tombs of humbler persons throughout the Greek world were looked on as in some measure representing the costly vases and the games which had been, and occasionally, down to a late period, were associated with the funerals of princes. There are, however, marked exceptions to the rule that the Greek vases are obtained from tombs. For instance

Naucratis, a Greek city established in the Delta of Egypt, apparently in the 7th century B.C., has furnished a large number of fragments of pottery which were found in heaps close to the ruins of the temples of Apollo and Aphroditè. Many of these fragments bear incised inscriptions recording the dedication of the vases of which they formed a part to those deities. So also excavations on the acropolis of Athens and beside the great altar at Delphi have brought to light many remains of painted vases which had apparently served in sacrifices at the altars of deities.

§ 4. The shapes of the vases vary considerably in the different periods of the art. Certain shapes that are familiar in the earliest stage disappear altogether, and are superseded by vases of more elegant form; and these in turn make way for vases of great size with fanciful handles. But the following may be regarded as the principal shapes:—



The **Amphora** is a vase, with two handles, used for carrying wine; the **Hydria** for carrying water; the **Crater** for mixing wine and water; the **Lebes** was a round basin which was placed on a stand, as in the cut, or on a tripod; the **Oinochoè** was used for pouring wine; the **Lekythos** for

pouring oil; the **Aryballos** to contain liquid perfumes or oil; the **Cantharos** for drinking wine; and the **Kylix** also for drinking wine in quantities.

FIRST VASE ROOM.

(From prehistoric times to about 600 B.C.)

§ 5. The history of **Greek Pottery** shows an historical development which is perfectly clear in its successive stages between the **Seventh** and the **Third centuries B.C.**, at which latter date the art ceased. Prior to the seventh century, our information rests mainly on discoveries at Mycenae, Rhodes, and Tiryns, as to which there are many differences of opinion.

In some of the northern islands of the Greek Archipelago, in the Cyclades, in Cyprus, and especially at **Hissarlik**, the supposed site of Troy, a class of antiquities has been found, under circumstances which point to a remote age; the pottery is hand-made, and of a very primitive decoration.

In Cases **1–2** is exhibited a series of objects chiefly from tombs in Paros and Antiparos which illustrate this "Hissarlik" period: besides the pottery, the objects which specially mark the period are the vases and rude human figures in marble (see also Table-Case **A**); the knives and implements are usually of obsidian; bronze and silver are sparingly employed, principally for ornamentation.

In Cases **3–4** are vases of the "Hissarlik" class found in Cyprus. Those on the lower shelves seem somewhat later in type than the others, and exhibit a brown glaze with patterns incised through it or painted above it.

§ 6. Next follows that which is usually called **Mycenae ware**, from the fact that the excavations at Mycenae first drew attention to this class of pottery. The remains of it extend over a considerable area among the southern islands and parts of the mainland of Greece. The vases differ in shape and decoration from those which precede and follow them. They exhibit a high stage of ceramic skill.

In Case **5** are fragments illustrating the earliest stage of the "Mycenae" ware, in which the patterns are painted in dull colour on a dull ground. Here also are fragments of early black ware, and of a coarse red ware, with patterns in light colours from Kahun and Gurob in Egypt. In the bottom of the Case are fragments from Mycenae, Tiryns, Sardes, etc.

Cases **6–11** contain "Mycenae" vases excavated at Ialysos in Rhodes, partly at the expense of Professor Ruskin, who presented them and the other objects found with them to the Museum. The designs are derived from marine and vegetable forms, and from geometric patterns, the cuttle fish and a shell, probably the murex, being represented in a decorative manner. Among the favourite shapes are a vase with globular body, a spout, a neck and two handles, but with no mouth (see the similar vases from Egypt, Fourth Egyptian Room, Case 108), and a vase in the shape of a tall cup.

In Cases **12–13** are vases, terracottas, and a bronze knife of this period from various sites.

In Table-Case **A** are placed antiquities found in tombs at Ialysos, along with the pottery just mentioned, and consisting of bronze swords, knives and spear-heads, ornaments in gold and glass pierced for attachment to dresses, beads of carnelian, rock crystal, and amber, porcelain scarabs, including one with the praenomen of Amenophis IV., objects in ivory, and casts of several engraved gems, the originals of which are in the Gem Room.

On this Case are placed examples of early Lydian pottery found in the tombs of Bin Tepé, Sardes, and decorated in a manner imitative of variegated glass vases, of which a specimen is placed beside them.

§ 7. Contemporary with a late stage of the "Mycenae" class is a third fabric, the vases of which are stiff in form, the decoration consisting of **geometric** arrangements of straight or curved lines, into which rude figures of men and animals are gradually introduced. This class is often called the **Dipylon** style, from the fact that many examples of it have been discovered near the Dipylon gate at Athens. In one instance an inscription has been found on a vase of this class, which appears to date from the seventh century B.C., and it would seem that this method of decoration may have lasted till then.

Cases **14–19** illustrate this stage of pottery. Cases **14–15** contain an earlier class, Cases **18–19** the later class from Athens, while Cases **16–17** contain examples of this ware from Camiros in Rhodes. In two instances (the jugs in Case 18, shelf 2) the glazing and colour is similar to that of Mycenae, although the ornament is purely "Dipylon."

§ 8. The seventh century brought with it a more intimate **connection with the East,** as Greek colonies established themselves on the coasts of Asia Minor, and generally around the shores of the Mediterranean. The importation of Oriental embroidery, stamped metal, and engraved cylinders had the effect of changing the form, the colouring, and the character of the drawing: the figures on the vases are no longer restricted to square panels, but are arranged in **continuous friezes,** the forms of the vases being shorter and rounder. But naturally this change had not everywhere an immediate effect; we see it earliest in islands like Rhodes and Cyprus, which were nearest the East, and in towns like Corinth, whose colonizing activity was greatest; but at Athens, where a local pottery was already famous, the change was more gradual, and probably was brought about through the medium of Corinthian commerce at about the middle of the seventh century B.C. This transition state is represented in a class of vases called **Phaleron ware,** from their having been first found on the road to Phaleron from Athens; these show clearly the grafting of Corinthian-Oriental ideas upon a Dipylon stock.

Cases **20–21,** in the lower half, contain specimens of Phaleron style from Athens: among them are three vases which are apparently either Corinthian or imitated from Corinthian work, an *aryballos* and two *pyxides* (boxes), which were found with a series of Phaleron vases; the most notable example of the style is the large *lebes* on Pedestal **2,** with a design representing two lions confronted, in a style which reflects strongly Oriental influence.

The upper shelves of Cases **20–21** contain vases from various sites, in which the same technical process is employed. A good example is also placed on Table-Case **C**. It is an *oinochoè,* with the mouth in the form of a gryphon's head, and painted with the design of a lioness devouring a deer. This vase is said to have been found at Santorin (Thera).

Cases **22–23** contain on the two upper shelves a series of objects from different sites in Boeotia, in which the transition stage is clearly marked; among the smaller objects are several bronze fibulæ engraved with geometric designs, and a porcelain scarab with Egyptian hieroglyphics.

§ 9. With the importation of metal work in relief came in the use of **raised patterns** in pottery, for which purpose

either the single stamp was employed, or else an engraved cylinder, like those of Assyria, rolled so as to leave a raised impression of its design repeated over and over again in a belt around the body of the vase.

In Cases **22–23,** in the two lower shelves, is a series of antiquities from tombs in Caria, which show this process as it existed in Asia Minor, independently of Oriental influence; here, as in Cyprus, we have the original metal engravers of the Dipylon style carrying on their tradition of ornament down to a comparatively late period; it may be that this is the art of those Carians, of whom we hear much in the earliest history of Greece. Case **27** contains a large vase from Rhodes, with raised patterns singly stamped, and also with a belt of ornament impressed from a cylinder, the subject engraved on the cylinder being continuously repeated. In the same cases are several specimens of this form of decoration, which have been found in Etruria. It is not quite certain, however, how far they may have been local productions of the Etruscans themselves or how far imported. To this class also belong two large vases (*pithoi*) on Pedestals **1** and **3,** in the East side of the Room, from Ialysos and Camiros; in the bottom of Cases **24–25** are fragments of similar *pithoi* from Rhodes and Crete.

§ 10. In Italy this use of **raised patterns** is found applied to two different classes of pottery: in the one case the clay is hard and red, in the other it is soft, black all through, and takes a high polish. On this black ware, the so-called "bucchero nero," patterns are in some cases painted in brilliant colours, such as red, green, blue, and white; a few specimens may be seen in Cases **24–26,** but the most notable example of this style is the large hydria from the Polledrara Tomb at Vulci, on which we see a Greek myth painted amid Egyptian influences (see Etruscan Saloon, Cases 126-135). The other specimens of this ware (in Cases 24–26) come from various sites such as Daphnae and Naucratis in Egypt, Rhodes, and Ephesus.

Cases **28–32** and **59–64** contain a collection of pottery from Cyprus, illustrative of the various fabrics peculiar to that island in antiquity. In Case **28** is an *oinochoè,* on which the design of an Assyrian war chariot has been copied by the Cyprus potter. In case **59** is a large *crater* from Tamassos, with primitive drawings. In Cases **30–32** are three sepulchral *stelæ* (see p. 25) with paintings, of the third century B.C., from Amathus in Cyprus.

§ 11. A development of the Phaleron style, with its geometric patterns filling up the spaces left vacant round figures

of animals, Gorgons, Sphinxes, and occasionally human beings, was to substitute for the geometric patterns a constant repetition of **rosettes**, such as abound in Assyrian, and are found also in Egyptian decoration. Rosettes of the same form, but made of gold and of vitreous paste, and pierced to be sewn on dresses, were found with vases and bronze swords in tombs at Ialysos, and may be seen in Table-Case **A**. It is inferred that here also the vase painter had imitated the effects which he saw produced by this method of embroidery; and lest this connection between him and the craftsman who produced textile fabrics may appear conjectural, it may be mentioned that a piece of an ancient Greek dress, found in a tomb in the Crimea and now at St. Petersburg, presents exactly the appearance of a Greek vase, with red figures on a black background, as in the latest development of vase painting. In this style of decoration the figures of animals, or of fabulous creatures, are filled in with black on the white ground of the vase. The inner markings of the anatomy or of the leaves of the rosettes are afterwards incised through the black, or are superadded with purple. The shapes of the vases are finer and more exact than in the preceding class (§ 8), and more allied to the shapes familiar in bronze.

Wall-Cases **33–34**: Fragments of terra-cotta sarcophagi from Clazomenae in Asia Minor; two fragments of vases with designs of warships, unusual on this class of pottery.

In Wall-Cases **35, 36** is a series of *oinochoae*, which illustrate the older habit of filling in spaces with geometric patterns. Wall-Cases **37–45** and Standard-Case **5** contain early wares from Egypt, Rhodes, Corinth, and other localities. For the later style with rosette decoration, see Cases **46–51.**

Cases **52–53** show a late or provincial debasement of the style with rosette decoration; Cases **54–55** (upper shelves), a decadent stage of the Geometric style.

Table-Case **D** contains a painted sarcophagus and a series of plates, *pinakes*, from tombs at Camiros, in Rhodes. The most remarkable of the plates represents a combat of Hector and Menelaos over the body of Euphorbos. In this Case are also plates of the same class from Naucratis. Above this Case are a series of archaic *aryballi*, and larger vases from Naucratis.

Table-Case **B** contains antiquities recently found on the site of Amathūs in Cyprus, in the course of excavations carried on there at the instance of the Trustees of the British Museum. Among them

are engraved gems, porcelain scarabs, gold ornaments, glass vases of various kinds, bronze vases, and a series of terracotta boats which recall the legend that Kinyras, the king of Amathūs in the time of the Trojan war, had sent to Troy terracotta models of ships instead of the actual fleet which he had promised. On this Table-Case are placed terracotta statuettes and a number of glass vases chiefly of the Roman period. These also are from Amathūs.

Table-Case **C** contains vases of variegated glass, alabaster, and porcelain, objects in porcelain, ivory or bone, from Camiros in Rhodes, and Naucratis. The objects in porcelain have an Egyptian character, occasionally with hieroglyphic inscriptions, more or less blundered. Above the Table-Case is a selection of porcelain vases, including one in the form of a dolphin, with the name of Pythes inscribed in archaic Greek letters on its lip; also a small *lekythos* of great beauty, with mouth in form of a lion's head, and painted with minute figures illustrating a battle scene, a horse race, and a hare hunt. In the same Table-Case is a shell (Tridacna squamosa), ornamented with a female head, and with an incised design, probably of Phoenician origin. This shell is from a tomb at Canino in Etruria. Beside it is a fragment of a similar shell found at Camiros in Rhodes; other fragments found at Naucratis on the site of the temple of Apollo are in the same Case.

On Pedestal **5** in the West half of the room are placed several interesting vases of the Naucratis and Rhodian class; among them are fragments of a large vase of black ware found at Naucratis, and inscribed with a dedication by one Phanes, who appears to be the person of whom Herodotus (III, 4 and 11) relates that being a mercenary under Amasis, the then king of Egypt, he deserted to join the Persian army of Cambyses, then on its way to invade Egypt. When the two hostile armies were drawn up for battle, the other Greek mercenaries who had remained true to Egypt took the children of Phanes, whom he had left behind, shed their blood into a large vase, within sight of their father, and after adding wine and water to the vase, drank of it.

On Pedestal **6** is a large amphora with rows of animals, Centaurs, and human figures very rudely drawn. In the upper rows the ground is filled in with dotted circles as in some of the vases of the "Mycenae" class on the one hand, and of the Camiros class on the other.

SECOND VASE ROOM.

(6th cent. B.C.)

§ 12. The next advance in vase-painting took two directions. In the one it retained the white ground or biscuit, and developed upon it a new skill in the drawing, gradually disregarding the figures of animals and showing a marked preference for designs in which men or deities are engaged. In the

other direction this same preference is observed; but the old liking for a **brown or red glaze,** as the ground on which to paint the **designs in black,** asserted itself. In both cases the contours of the figures were entirely filled in with black, and the inner markings incised through it—with this exception, that in the designs in black on a red ground, the faces, arms, and legs of female figures were afterwards painted in white and fired at a lower heat. In both cases also purple was largely used for accessories, and, like the whites just mentioned, it was painted on above the black after it had been fired. It will be noticed that in this class of vases the figures painted on them stand out like silhouettes against the light. The date of them may be assigned to the sixth century B.C.

In Cases **48–49,** and on Table-Case **C,** is a series of vases signed with the names of the painters or potters: Pamphaios, Nicosthenes, Amasis, Glaukytes, Pasiades, Hermogenes, Exekias, Tleson, and others.

Cases **1–5.** Vases and fragments from Daphnae (550 B.C.) and Naucratis, in Egypt.

Case **7** (Upper shelves). Vases of Boeotian style; including three bowls from the temple of the Cabiri, near Thebes, with grotesque subjects.

Cases **8–9.** *Hydriae* of a style which has been attributed to local Italian fabric under Asiatic influence; including a *hydria* (B 59) of a style attributed to Caere.

Cases **10–11.** Vases with figures painted in black and purple on a cream-coloured ground or slip, and in an archaic manner which was largely practised in the potteries of Naucratis.

Cases **12–13.** Vases of a style which has been attributed to Greek settlements in Pontus: and *amphorae* of early Athenian fabric.

Cases **16–17.** A series of vases painted in the styles called Corinthian and Chalcidian. The latter is recognizable by the borders of pomegranate, and by the metallic shapes of the handles, neck, and foot; while on the Corinthian ware there is still a trace of the habit of filling in spaces with rosettes.

Cases **18–21.** *Amphorae* with mythological and legendary subjects. In 18–19 are vases decorated with large eyes.

Cases **22–23.** Vases with black figures on a white or cream-coloured ground, but of a style more recent than those in Cases 10–11: among them (1) an *oinochoè* from Vulci with Peleus confiding the young Achilles to the Centaur Cheiron; (2) another with Heracles overpowering the Nemean lion in presence of Athenè and Iolaos; (3) a *lekythos* with Hermes holding a balance, in the scales of which are the souls of the two warriors engaged in combat on the

vase; (4) a *kylix* with Apollo, Artemis, and Leto, the same design being repeated on both sides of the vase.

On Case **C** is a *kylix* painted on the exterior with a design in black on white representing two banquet scenes; in the interior the design is painted in black and white on red, and consists of a Gorgon's head and four ships.

Cases **A, B, D, E,** in the East half of the Room, contain *amphorae* with figures in black, purple, and white, the whole body of the vase being left red. Vases with the Labours of Heracles are collected in Cases **A, B, G, K.**

The Wall-Cases on the West side of the Room, and Cases **F, G, I, K,** contain *amphorae* and other vases on which the designs are painted on a red panel, the rest of the vase being black. Among them may be noticed, in Case **I,** a series of Panathenaic prize *amphorae.* On the obverse is a figure of Athenè between two columns, which probably indicate the scene of the contest. On the reverse are representations of boxing, the foot-race, leaping with *halteres* (weights) in the hands, throwing the disk and the spear, the horse-race, the race of four-horse chariots, in which the charioteer stands in the chariot; and the race of two-horse chariots, in which the driver sits with his feet resting on a foot-board. Of this class is the Panathenaic *amphora,* known as the Burgon vase, on Pedestal **4** between Cases **H** and **I.** It was found by Mr. T. Burgon at Athens. On the obverse is a figure of Athenè, and an inscription stating the vase to have been a prize from the games at Athens; on the reverse is a two-horse chariot.

On Pedestal **1** in the East side of the Room is a fine *amphora* from Vulci representing on one side the birth of Athenè, and on the other warriors setting out for battle.

On Table-Case **H** is a series of *kylikes,* including two from Rhodes: the one represents on the exterior (*a*) Heracles escorted into the presence of Zeus and Hera by a procession of deities, (*b*) combat of warriors; in the interior is a group of Ajax seizing Cassandra at the statue of Athenè. The other *kylix* has on the exterior (*a*) Perseus, Hermes, and Athenè pursued by Gorgons, (*b*) a procession of warriors; in the interior a warrior charging.

THIRD VASE ROOM.

(Chiefly 5th cent. B.C.)

§ 13. At this point an abrupt change in vase decoration intervenes—the change from black figures on a red or white ground to **red figures on a black ground.** The design no longer consists of a series of black silhouettes on a red or white ground, representing the sky behind them, but stands out with figures drawn in on the natural red ground of the vase,

and thrown up by the black glaze with which all the space surrounding them is covered. Here the inner markings of anatomy and other details are indicated by fine lines drawn with a brush in black or faint yellow, or in some cases slightly impressed on the clay with an ivory tool or some such instrument. The best examples of Greek vase painting —severe and pure in the drawing and very simple in the composition of the designs—occur at this stage. Among them, a very fine series is formed by the *kylikes* signed by the artists who produced them, and those other vases of the same shape, which from resemblance of style in the drawing can be grouped with the signed specimens.

Table-Cases **A, B, D, E** contain the following *kylikes*, the numbers underlined indicating those which bear the artist's signature; the others are classed under particular artists from similarity of style. Beside each *kylix* is a photographic print of the circular design in the interior:—

Case.	Artist's Name.	Numbers attached to the Vases.
A	Hischylos	E 2, E 3, E 6.
A	Thypheithides	E 5.
A	Pamphaios	E 12, E 11, E 14, E 10, E 9, E 8, E 7, E 13.
B	Pamphaios	E 21, E 35.
B	Hermaios	E 34.
B	Euergides	E 20.
B	Epictetos	E 38, E 37, E 23, E 24, E 25, E 136, E 135, E 137, E 139, E 26, E 27, E 33, E 28, E 22, E 36.
B	Cachrylion	E 19, E 18, E 16, E 17.
D	Cachrylion	E 41, E 42, E 40.
D	Euphronios	E 44, E 45.
D	Duris	E 54, E 59, E 58, E 39, E 56, E 55, E 49, E 48, E 50, E 52, E 51, E 53, E 807.
E	Euphronios	E 64.
E	Onesimos	E 60, E 57.
E	Hieron	E 61, E 62, E 809, E 76, E 75, E 74.
E	Brygos	E 78, E 72, E 71, E 70, E 69, E 65, E 66, E 67, E 68.
E	Unidentified	E 77.

The following signed and other vases, attributed to named artists, are exhibited on Table-Cases of this Room, in Wall Cases, and on a Pedestal. In some examples the vases are unsigned, but a clue to the artist is obtained from the names in the complimentary inscriptions. For instance, *Leagros kalos*, "Leagros is fair," occurs on signed works of Euphronios.

Case.	Artist's Name.	Shapes and Numbers attached to the Vases.
A	Pamphaios	Stamnos, E 437, Kylix E 15.
A	Euxitheos	Amphora, E 258.
C	Smicros	Stamnos, E 438.
C	Cachrylion	Kylix, E 43 (Epidromos kalos).
C	Euphronios	Kylix, E 46 (Leagros kalos).
C	Sōtades	Kylikes, D 5, D 6, D 7: phiale, D 8: masti, D 9, D 10.
D	Duris	Psycter, E 768.
D	Euphronios	Amphora, E 265 (Leagros kalos).
D	Euthymides	Psycter, E 767.
E	Hieron	Cotylè, E 140.
E	Polygnotos	Amphora, E 284.
G	Euphronios	Kylix, D 1.
K	Maurion	Pyxis, E 770.
55	Euphronios	Kylix, E 47 (Athenodotos kalos).
59	Phintias	Hydria, E 159.
60	Phintias (?)	Kylix, E 1.
Pedestal 4	Meidias	Hydria, E 224.

Cases **1–10** and **36–60**, detached Cases **G** and **I**, the lower part of Cases **C**, **H**, and Pedestals **6–8**: *amphorae*, *hydriae* and *crateres*, belonging for the most part to the earlier and more severe phase of the red figure drawing. The greater part of them have been obtained from localities in Etruria, such as Vulci, Canino, Cervetri, or from Nola and Capua. In Case **G** may be noticed a *crater* with a remarkable design representing dawn and sunrise.

Cases **11–16.** A number of *kylikes* of the same general character as those in the Table-Cases A, B, D, E, but without artists' signatures. In Cases **55–60** and in Case **K** is a series of *lekythi*, chiefly

from Sicily. On Table-Case **E** may be noticed three *pyxides* from Athens, interesting from their representations of scenes from domestic life; also three *lekythi*, including one from Marion in Cyprus, representing Oedipus and the Sphinx.

Cases **25–35.** Vases representing generally a later stage of the red figure style, when greater freedom of drawing was arrived at, and when recourse was had frequently to the use of white, pink, and gilding for accessory colours.

Cases **27–30.** Vases found in tombs in the Cyrenaïca, but probably of Athenian fabric, and exported from Athens. Among them have been placed several vases of the same character found in Athens or elsewhere.

Cases **31–35.** Vases from tombs at Camiros in Rhodes, which also appear to be of Athenian fabric: among them, two may be noticed as curious for the subjects represented on them: (*a*) an *amphora* (E 372) with the finding of the infant Erichthonios; (*b*) an *amphora* (E 363) with Thetis and Nereids bringing the new armour to Achilles.

On Pedestal **1** is an example of extremely refined drawing and composition on a vase in the form of a knucklebone, found in Ægina.

On Pedestal **3.** An *amphora*, from Camiros, representing the surprise of Thetis by Peleus while she was bathing on the sea-shore. This vase is an excellent example of polychrome painting at this stage of the red figure style.

On Pedestal **4** is a fine *hydria* signed by the artist Meidias. The names of the figures are inscribed beside them on the vase.

§ 14. Contemporary with the red-figure style was that of the **Athenian lekythi** on which designs are drawn in outline on the prepared white ground of the vase, the draperies being occasionally filled in with red, brown, green, or blue colour. The subjects are usually, as has been said, appropriate to the funeral ceremonies for which the vases were made. In some instances the sentiment is finely expressed, and the drawing very delicate. Several of these specimens were found in tombs at Eretria and in Sicily, but it is assumed that they had been imported from Athens. These *lekythi* are arranged in and above Table-Case **F**. Two of the specimens from Eretria in Euboea are remarkable for the excellence of the drawing. These are D 56, representing two youths standing beside a tomb, within which we see a lyre and a number of vases of the kind used at funerals: and D 57, a female figure seated in a chair, with a companion standing before her holding out an ointment-bottle. On this

se also may be noticed a cup from Camiros, on which e design of Aphroditè riding on a swan is drawn in out- ıe on a white ground, the drapery being filled in with brown colour. The drawing is very refined. On Pedestal close by, is another cup with the same style of decora- ın, but earlier and more severe in the drawing than the ıt mentioned; it represents Hephaestos and Athenè after ey had completed the making of Pandora.

In Case **C** are six vases of this class which were found gether in Athens. Three of them bear the signature of e potter Sōtades. The three *kylikes* are extremely fine and licate in form, while the designs drawn on them are of eat beauty.

§ 15. Vases moulded in **human and animal shapes** occur in l stages of Greek pottery, except the earliest, and share the ıeral characteristics of the period to which they severally long. Another method was to mould a design in clay and to tach it to the vase before glazing and firing. This has been und in archaic vases from Camiros, Cyprus, and Naucratis, ıt is seldom met with after them until the later stages of ıe red figure style are reached. It is of frequent occurrence nong the vases with lustrous black glaze and ribbed bodies hich accompany the last stage of Greek pottery in the 3rd ıntury B.C. (see § 18).

Cases **17–24** Vases of black modelled ware, mostly from Capua, ıd remarkable for elegance of shape and richness of gilt ornament. ı this class the influence of vases in metal is easily perceptible ıth in the shapes and in the manner of decoration.

On Case **K** and in Cases **41–42** are exhibited *rhytons* (drink- g horns) of this class, but of an earlier period than usual. ne *rhyton* (on Case **K**) is in the form of two heads—a Satyr's and a aenad's, set back to back; another in the same case is in the form Seilenos supporting a horn; others take the shape of animals' ads. On Pedestal **2**, is a *rhyton* in the form of a seated Sphinx, e wings and back supporting the cup, round which is a design red on a black ground; the body of the Sphinx is painted opaque white; the hair over the forehead has been gilt; the st of the head is covered with a cap painted in vermilion; three lt Gorgons' masks hang round the neck. This vase is remark- ıle for the vigorous invention shown in the design, and the ırmonious combination of the colours.

FOURTH VASE ROOM.

(4th–3rd cent. B.C.)

§ 16. This Room contains the **later examples** of vases of the **red-figure style**, on which the use of whites and purple, together with a decline in the power of drawing, becomes a marked feature. The latter part of the 4th and the early part of the 3rd century B.C. is a date which will cover this period in general.

With reference to the subjects painted on these vases, it will be observed that myths of the gods and legends of heroes have ceased to exercise their old attraction. Their place is taken often by scenes connected directly with funeral rites, or with banquets and ordinary life, and not unfrequently with the comic stage.

§ 17. No more interesting examples of vase painting as it was practised in the second half of the 4th century B.C., are to be found than the series of ten **Panathenaic amphorae**, exhibited on cases and pedestals in the Fourth Vase Room. These vases have already been referred to as prizes won at the games in Athens, and taken by the winners to their homes in Cyrenè, Capua, or Cervetri, where they were found. The dates of six of them are ascertained from the name of the archon or magistrate at Athens for the year, which is painted on them. On one side of the vase the design is always a figure of Athenè, drawn in what is called an archaistic manner, imitative of true archaic drawing; but on the other side of the vase the artist was free to design in the manner natural to him and his day. Another concession he made to the archaic manner was to paint his figures in black on a red ground. These designs being exactly dated furnish a standard by which the average vase-painting at the end of the 4th century B.C. may be judged.

On Pedestals **1, 2, 5, 6,** on the East (or left) side, and on Cases I and **E**, are ten Panathenaic *amphorae:* two from Cervetri, inscribed with the name of the Athenian archon Pythodelos (B.C. 336); and third from Capua with the name of the archon Niketes (B.C. 33 The other seven are from the Cyrenaïca. One bears the name

: archon Euthycritos (B.C. 328); another that of Nicocrates (B.C. 3); a third, that of Polyzelos (B.C. 367). On the obverse of se Panathenaic *amphorae* is represented Athenè wearing an em- idered *peplos*, and treated according to an ancient hieratic type; the reverse, are races and other contests. On one of these vases ı Case **E**) the group of Harmodios and Aristogeiton is painted on : shield of Athenè, and is apparently copied from the statues those tyrannicides which stood in a group in Athens. The origi- l statues, after having been carried off by Xerxes, are said to have en restored to Athens at a later period.

Cases **1–13** and the upright cases **A** and **F** contain some of : earlier and more refined examples of this period.

Cases **14–29** and **44–72** contain the more florid examples.

On pedestals on the East side, may be noticed (3) a *crater* (E 467): :th of Pandora, and scene of actors in the costume of Satyrs; verse, a dancing lesson and Satyrs playing at ball. *Altemura.*

(4.) *Crater* (F 159): Sacrifice of Iphigeneia.

(8.) *Crater* (F 277): on one side Hades carrying off Persephonè; ı the other a combat of Centaurs and Lapiths.

On the opposite side of the Room:—

(10.) *Crater* (F 279): Death of Hippolytos. *Ruvo. Bequeathed Sir Wm. Temple.*

(11.) *Crater* (F 271): Lycurgos, king of the Edones, slaying his mily; reverse, Pelops, Hippodamia, Myrtilos.

(12.) *Crater* (F 278): Death of Priam, and meeting of Menelaos and lelen; reverse, Olympic deities, meeting of Pelops and Oenomaos, ıd battle of Greeks and Amazons.

(13.) *Crater* (F 160): the taking of Troy: Ajax Oïleus seizing assandra at the altar of Athenè; reverse, meeting of two heroes.

(14.) *Crater* (F 272): (*a*) Scene from the Legend of Phaedra? (*b*) heseus and Peirithöos defending Laodameia against a Centaur; verse, Dionysos, Satyrs and Maenads.

Case **18.** A *crater* (F 149) signed by the artist Python: Alcmena ppealing to Zeus to save her from the fire prepared by Amphitryon.

Case **66.** *Crater* (F 479): The infant Heracles strangling the snakes ı the presence of Alcmena and deities: cf. the picture by Zeuxis Pliny, N. H. 35, 63). *Civita Castellana.*

Cases **68–72.** Vases with subjects borrowed from the *Phlyakes*, type of Comedy, which existed in Magna Graecia in the 3rd entury B.C.

Table Case **C.** Etruscan vases, strictly so-called (one with Etruscan inscription), and local Italian fabrics.

Table Case **D.** Lucanian vases of "large" style, and Campanian nitations of Athenian red-figured amphoræ.

§ 18. One of the latest methods of decoration is that ı which the designs are painted on the black glaze of the

vase in white, or in white and purple. A series of vases of this class will be seen in Cases **32–41.** These designs, however, seldom go beyond mere patterns of ivy tendrils and such like. With them are occasionally associated reliefs which have been moulded separately and afterwards attached to the vases previous to the glazing. From this the next step was to vases with no other decoration but moulded reliefs, and a glaze which may be black, red, or green.

Table Case **E.** Vases with black glaze and moulded designs: these vases are mostly in the form of *aski* (wine-skins). Among them may be noticed a bowl (G 104) with reliefs representing scenes from the Phoenissae of Euripides, identified by inscriptions upon it; and a fragment (G 51) also illustrating a scene from that drama; a representation (G 81) of the wolf suckling Romulus and Remus and several examples with Latin inscriptions which appear to date from the end of the 3rd century B.C.

§ 19. Akin to the method last described is that in which the design is painted on the black glaze of the vase by means of a red slip or engobe, upon which the inner markings of the figure are generally rendered by lines incised through the engobe. These vases are exhibited in Case **44–45.** The fine cup (F 542) representing a young huntsman seated with his head resting on his left hand and a dog at his side, differs in execution from the rest in having the shadows painted in by means of hatched lines. Its whole appearance is suggestive of mural painting, such as we see it at Pompeii.

BRONZE ROOM.

§ 1. The **Bronzes** here exhibited have either been found in tombs where they had been buried, like the painted vases, in pursuance of a custom sometimes observed at funeral ceremonies, or they have been discovered indiscriminately as the survivals of religious and ordinary life among the Greeks and Romans. Those that have been obtained from tombs are usually in the form of armour, weapons, vases, mirrors with or without cases, *cistae* (caskets), and personal ornaments, such as *fibulae* (brooches) and armlets. It is noticeable that among the vases the bronze of some

of them is so thin that they can do little more than stand with their own weight. They must have been produced expressly for show at the funeral ceremonies. A series of bronze weapons discovered in tombs at Ialysos, in Rhodes, along with pottery of an early age, may be seen in the First Vase Room. Bronze armour and weapons were dedicated in temples or in buildings connected with a temple, to commemorate victories. But in general only the records of these dedications have survived. The Museum, however, possesses two helmets (Case 16 and Etruscan Saloon, Case 93) which are shown by the inscriptions incised on them to have belonged to such trophies. On less important occasions, vases and works in bronze of various kinds were similarly dedicated in temples. They also have mostly perished.

§ 2. It will be noticed that a considerable part of the collection in this Room consists of statuettes. Some of these still serve as handles of mirrors and dishes, while others stand as ornaments on candelabra. Statuettes from Greece are comparatively rare. From Rome and the Roman Empire they abound. In Roman houses such figures were frequently placed in small shrines or *lararia*.

§ 3. Though bronze statues of life size, and over it, were sculptured in great numbers in Greece, hardly one of them has been preserved entire. On the other hand, several heads, which have been evidently broken from such statues, will be seen in this room, and bear witness to the talent of the sculptors.

§ 4. Bronze sculpture in relief was practised with much activity in Greece, and apparently also in Etruria, previous to the fifth century B.C. The best examples of relief, however, belong to the early part of the fourth century B.C. The Museum is particularly rich in them. These reliefs are sometimes cast from moulds and sometimes beaten up to a high degree of perfection.

§ 5. Incised designs in bronze occur more frequently in Etruria than in Greece, and are there found on *cistae* and mirrors. But the Etruscan designs appear to be adaptations from Greek models in many cases, though it should be

noted that the Greeks, so far as is known, did not employ bronze *cistae*, and rarely had engraved designs on their mirrors.

§ 6. The collection of bronzes includes also, besides the various classes already mentioned, a series of implements, instruments, locks and keys, stamps, and other miscellaneous objects.

§ 7. In this Room are exhibited Greek bronzes, dating from the fifth century B.C. onwards, and the Collection of Roman bronzes, except such of the latter as have been found in Britain, for which see Anglo-Roman Room.

In the Centre of the Room: The head of a goddess, who has been identified, but not with certainty, as Aphroditè. This fine example of a Greek bronze, sculptured in a large commanding style, is said to have been found at Satala in Cappadocia. The eyes had been inlaid with some material imitating their natural colours, such as a vitreous paste, ivory and ebony, or gems. With this head was found a hand holding an end of drapery, which may be seen in Case **45**.

On pedestals in the East side of the Room are:

(1) Select Greek statuettes, mostly of the archaic period: among them may be specially noticed the beautiful female figure with diamonds in the eyes and drapery inlaid with silver.

(2) Roman or Gallo-Roman bronzes, chiefly found in France.

On the West side of the Room:

(3) Greek mirrors supported on the heads of female figures, and other select bronzes, chiefly from Greece.

(4) Right leg of a statue, wearing a greave on which is a Gorgon's head in relief. This noble piece of ancient sculpture was found in that part of Southern Italy which was called in antiquity Magna Graecia, from the large number of Greek colonies planted there in the seventh century B.C. With it were found fragments of inlaid drapery now exhibited beside it.

(5) Bronze statue of Apollo, about B.C. 100. From Zifteh, in the Egyptian Delta.

(6) A series of statuettes from Paramythia in Epirus, illustrating Greek sculpture of the early part of the 4th century B.C. Paramythia is near the ancient Dodona.

Case **B**: (1) A seated figure, probably representing a Greek philosopher; said to have been found in dredging the harbour of Brindisi.

(2) A figure of the Satyr Marsyas. Found at Patras.

(3) Seilenos standing on a triangular base, and bearing on his head a basket which has been surmounted by a floral ornament.

(4) Winged head, probably of Hypnos, the god of sleep. A most

eautiful example of sculpture in bronze, found near Perugia, and ngraved in the Monumenti dell' Inst. Arch., 1856, pl. iii.

(5) Portrait head, life-size, found at Cyrenè, under the pavement f the temple of Apollo. The eyes have been enamelled. The 'pe of face seems that of an African. (Smith and Porcher, Dis-)veries at Cyrene, pl. lxvi.)

(6) Head, life-size, probably of a poet, brought from Constanti-ople in the beginning of the 17th century. (Museum Marbles [., pl. xxxix.)

(7) Meleager aiming a spear. (Monumenti dell' Inst. Arch., 354, pl. viii.)

(8) Bacchus. From the Payne Knight coll.

Case **A**. Select bronzes: (1) The Bronzes of Siris—two ornaments om Greek armour, found near the river Siris in Magna Graecia and ecorated with embossed reliefs in the finest style.

(2) A youthful heroic figure, seated. This figure is also in the iest Greek style. Found at the Lake of Bracciano.

(3) A series of mirror-cases from Greece, with reliefs attached to ie covers: among them, one from Megara may be noticed for the elicacy of its execution, and the refinement of its design; it repre-nts Victory sacrificing a cow. There is also a very fine example om Corinth, on the inside of which is incised a group of Pan play-g at five-stones (*pentelithi*) with a nymph; on the outside of the case a group in relief representing a seated female figure, whose action uses astonishment to her companion.

(4) Reliefs which have been attached to vases (see the vases Cases 24, 25): (*a*) a group of Dionysos and Ariadnè. From a mb in the island of Chalkè near Rhodes. (*b*) A group of Boreas rrying off Oreithyia. From a tomb in the island of Calymna.

(5) Bronze vases from Galaxidi near Delphi.

Case **E**. A collection of weapons, including an iron sword in a onze scabbard, with relief representing an Emperor, probably iberius, receiving a victorious general, probably Germanicus; found Mayence, 1848, and *presented by Felix Slade, Esq.*

Greek and Latin inscriptions incised in bronze. One tablet con-ins a remarkable treaty of alliance for a hundred years between e Eleans and Heraeans.

Case **D** contains a collection of stamps of the Roman period, mlets, brooches (fibulae), and various personal ornaments and trap-ngs. On the top of this Case: select figures of animals.

Case **C** contains locks, keys, razors, knives, surgical instruments, id a variety of small implements; also remains of two ancient fire-mps with double action. On the top of this Case: a series of lect figures.

Cases **12–19** contain Greek armour.

Cases **20–30.** Greek and Roman vases (1) A *hydria* with relief, presenting Dionysos and Maenad, from Chalkè near Rhodes ase 24); (2) A *hydria* with relief, representing Eros and Psychè,

from Telos (Case 25); (3) a *crater* with archaic letters incised on the rim, from Locri in South Italy (Case 28).

Cases **31–53.** Figures, mostly Roman or Graeco-Roman. A selection of the finest of these occupies Cases **44–47**; the remainder are arranged in mythological classes. Among the select bronzes in Cases **44–47** may be noticed:—

(1) Venus stooping to adjust her sandal. (2) Bacchus. *Bequeathed by Sir William Temple.* (3) Apollo. It has been conjectured that Apollo is here represented at the moment when he orders the flaying of Marsyas. (4) Heracles in the garden of the Hesperides. Found at Byblus. (5) Bust of the Emperor Lucius Verus. (6) Bust of the Emperor Claudius.

Cases **54, 55.** (1) A figurehead of an ancient galley, found on the scene of the battle of Actium. (Arch. Zeit., 1872, pl. 62.) *Presented by Her Majesty the Queen.* (2) a Roman seat, inlaid with silver.

Case **56.** A bronze lamp ornamented with dolphins, lions, and Satyric masks, found in Paris.

Cases **57–60**, and **1–7.** Candelabra, lamps, steelyards, tripods, foot-rules, squares, etc.

Cases **8–11.** Objects connected with the bath and with fountains.

ETRUSCAN SALOON.

In this Saloon are arranged:—(1) The smaller **Etruscan antiquities,** chiefly bronzes (with which are also some of the archaic Greek bronzes) and terracotta sarcophagi; these occupy the bays immediately to the right and left, on entering from the Bronze Room, and the large central bay on the left; (2) **miscellaneous Greek and Roman antiquities,** viz., electrotypes of a selection of Greek and Roman coins (see p. 184); Greek and Roman weights, inscriptions on lead, and other objects, in the central bay on the right; and glazed ware, paintings, terracotta reliefs, and objects in ivory and other materials, at the end of the room.

The **Etruscans,** or, as they called themselves, **Rasena,** are best known in ancient history for their wars with Rome. Their territory lay close to that of Rome, and they had existed as a considerable power when as yet Rome was but striving to acquire ascendency over the Italic tribes in her neighbourhood. As Rome gathered strength, the wars with Etruria set in, ending in the conquest of Etruria, the last great acts of which were the battles at the Vadimonian Lake, B.C. 310 and 285. In the meantime Rome had learned much

from the arts of the Etruscans, as we know from ancient records and existing remains of art. We are told that the Etruscans excelled in works of bronze, which spread "over land and sea." We hear frequently of their skill in working in terracotta. Their remains justify these ancient records and add largely to them. As builders their skill is attested by the ruins of their city walls and their massively constructed tombs. As fresco-painters their talent survives in the decoration of the interiors of their tombs (see the copies of some of their frescoes on the walls of the Second and Third Vase Rooms). Of their gem-engraving and gold work abundant evidence will be seen in the Room of Gold Ornaments and Gems. One thing, however, they have not left us: their literature, such as it was. They have left us a large series of inscriptions, but these are so much occupied with a mere record of names of persons that little remains from which to make out the character of their language. The consequence has been that the most diverse theories have been, and may yet be, propounded. Their alphabet was almost identical with the Greek, and for this reason there is little difficulty in making out the proper names which they so frequently inscribed beside the figures on their designs, as on the engraved gems, bronze mirrors, and fresco-paintings. From these we see how deeply the Etruscan artists had drawn upon Greek myth and legend for their designs, taking often as their models such Greek works of art as they were acquainted with. They were active and judicious importers of Greek works of art, in particular of painted vases. A large proportion of the best Greek vases in the Second and Third Vase Rooms have been found in Etruscan tombs. (See Dennis, Cities and Cemeteries of Etruria, 2nd ed.; K. O. Müller, Etrusker, 2nd ed. by W. Deecke, 1887; and Mommsen, Hist. of Rome (English translation) I., p. 125).

ETRUSCAN ANTIQUITIES.

Cases **76–81.** Archaic **candelabra.**

Cases **82–87.** Primitive **bronze work.**

In the bay stands a terracotta **sarcophagus,** found at Cervetri (Caere). On the lid recline a male and a female figure, modelled in the round; the four sides of the cist are decorated with subjects in low

relief. On one side is represented a battle scene; on the opposite side a banquet; at one end are female mourners seated; at the other end two warriors and four draped female figures, probably a farewell scene. (For a description of this monument see Encyclopædia Britannica, 9th ed., s.v. Etruria, vol. viii. pl. 8; and, for the inscription, Corssen, Sprache der Etrusker, I. p. 784.)

Cases **88–97.** Archaic **armour,** weapons, and utensils; among them a helmet dedicated at Olympia by Hiero I. of Syracuse as part of a trophy for a victory he had gained over the Etruscans, B.C. 474.

Cases **98–102** and **121–125.** Archaic **black ware.**

Cases **103–105. Bronze Dishes, Vases** in shape of human heads, and a tablet bearing a long Oscan inscription.

Cases **106–115.** Archaic **statuettes,** including a series of figures found in the Lake of Falterona, and apparently belonging to the fifth century B.C.

Cases **126–135.** Antiquities from the **Polledrara tomb** near Vulci in Etruria. The date of this tomb can be determined as not earlier than the Egyptian King, Psammetichus I. (**656–611 B.C.**), whose name appears on a porcelain scarab found with the other antiquities in the tomb. As to the bronze vases, it has been already remarked that most of them could never have been used except for show at funeral ceremonies, so thin and slight is the bronze. Among the objects may be noticed a bust, in which the bronze is beaten up in pieces, which are then rivetted together in a manner characteristic of the oldest sculpture in bronze. It may be concluded that most of the bronze work of this tomb was produced in Etruria, but the same is not the case with the other objects: the porcelain scarabs, the vases in porcelain, alabaster, and marble, ostrich eggs with incised and painted designs, clay vases with painted designs, and terracotta figures. The Egyptian character of several of these materials, and the blundered hieroglyphs engraved on them, prove them to be the productions of foreign settlers in Egypt—either Phoenicians or Greeks. The occurrence of Greek letters on several of the ostrich eggs would be an argument in favour of Greeks resident in Egypt, as the actual producers and exporters of these objects, and this is confirmed by the patterns and designs on the painted vases from this tomb.

Standard Cases **A–E, H,** and **I. Bronze Vases,** and **Cistae,** or toilet caskets, with incised designs; and toilet instruments. The most important are:—

Case **A.** (1) An oval *cista:* on the cover is incised the meeting of Æneas, Latinus, and Lavinia, after the death of Turnus; on the body of the *cista,* a battle scene. From Praeneste. (2) *Cista:* groups of combatants, incised. From Praeneste.

Case **B.** (1) Three *lebetes,* or caldron-shaped urns: the central one has an engraved frieze, representing exploits of Heracles, athletic games, and animals; on the rim are figures of Amazons

on horseback. Found at Capua (Monumenti dell Inst. Arch., V. pl. 25). (2) An *amphora*, with the handles formed of male figures bent backwards, with Sphinx-ornaments below them. Found at Vulci. (3) Female statuette with drapery indicated by incised lines. Found at Sessa.

Case **C.** A *cista:* round the body is engraved a frieze, representing the sacrifice of Trojan captives at the funeral pyre of Patroclus. On the cover are engraved three Nereids, riding on marine monsters, and carrying the armour of Achilles. The whole is surmounted by a group in the round of a Satyr and a Maenad. This *cista* is remarkable for the masterly drawing of the figures in the frieze, and the interest of the subject. Found at Praeneste. (Raoul-Rochette, Mon. Ined., pl. xx, 1.)

Case **D.** A *cista* with engraved design, representing probably the Judgment of Paris. From Praeneste (Palestrina).

Case **E.** (1) A *cista* engraved with design representing (*a*) combat of Paris and Menelaos, Aphroditè intervening; (*b*) combat of Greeks against Trojans, assisted by Amazons; Achilles standing over the body of the Amazon Penthesilea. From Praeneste. (2) A *cista:* on the cover, Nereids riding on hippocamps, incised. From Praeneste. (3) In the lower part of this case are articles of toilet found in *cistae*, the usual purpose of such caskets having been to hold articles of this description.

Table-Case **F. Bronze Implements,** and handles and other parts of bronze vessels, in various designs. On the top a primitive terra-cotta urn containing ashes, and shaped like a hut (*tugurium*).

Table-Case **G** and Cases **117–121.** Temporary exhibition of antiquities discovered in 1895 in the course of excavations at Curium in Cyprus, carried out under the bequest of Miss Turner. Specially interesting are the vases and gems of the Mycenae period.

Case **H.** A *cista:* Bellerophon and Stheneboea, Paris, Victory, Helena, Menelaos (?), incised. From Praeneste.

Case **I.** Strigil, or flesh-scraper, with handle in the form of a nude figure of Aphroditè, herself using a strigil. From Praeneste.

Table-cases **K** and **L.** Mirrors, with incised designs, representing, in many instances, subjects derived from Greek art, mythology, and legend. In these examples the drawing is not unfrequently very delicate and refined. Those of them that belong to the archaic period are comparatively few. The greater part may be assigned to the fourth and latter half of the fifth century B.C. The inscriptions, which frequently occur on these mirrors, are always in Etruscan characters, and mostly confined to names of the personages represented. The backs of the mirrors have been highly polished, so as to produce a reflecting surface. In the tops of these two Cases are specimens of archaic black ware from Etruria.

In Cases **26–37** are (1) Part of a terracotta cornice and pediment of a temple, which was found in fragments at Civita Lavinia, the

ancient Lanuvium, in excavations by Lord Savile. These remains belong to the 6th century B.C. and illustrate the archaic method of constructing roofs of wood and protecting the wood by enriched terracotta work.

(2) **Sepulchral Chests** of limestone, adorned with reliefs in an archaic style of sculpture, which refer for the most part to the funeral of the deceased or to scenes in his life.

(3) **Reliefs in stone** from sepulchral chests.

Cases **53–63.** Terracotta **chests** and **sarcophagi,** of about the second century B.C. In Cases **58** and **59** is the sarcophagus of a lady, named in the inscription "**Seianti Thanunia,** wife of Tlesna"; within is a skeleton, no doubt that of the lady; and on the cover reclines her effigy, gazing into a mirror which lies within its open case. Her earrings are painted to imitate amber set in gold, and some of the six rings on her left hand appear as if set with sards. Suspended from the walls of her tomb were vases and other objects of silver and silver-gilt, including a mirror and strigil, which, however, were only of the nature of sepulchral furniture. The date is fixed, by coins discovered in a companion sarcophagus now at Florence, about the first half of the second century B.C. From Chiusi. (Antike Denkmaeler, I. pl. 20.)

Cases **64–69,** upper shelf. **Reliefs in painted terracotta,** representing a procession of chariots and horsemen.

Cases **65–67. Black ware,** including a series of very primitive vases found under a stratum of peperino at Marino, near Castel Gondolfo.

Cases **68–70.** Archaic pottery from a tomb at Falerii similar to that which was found some years ago in a large quantity on this site, and is now exhibited in the Papa Giulio Museum at Rome.

Cases **71–75** (near the entrance from the Bronze Room). Archaic **paintings** on terracotta; from Cervetri (Caere); probably about 600 B.C. On the Upper Shelf are archaic terracotta roof-ornaments, also from Cervetri.

Case **75. Sepulchral chest** in form of a couch elaborately carved, on which the body is laid. From Cervetri.

MISCELLANEOUS ANTIQUITIES.

Table-Case **M.** A collection of **objects in lead,** including tablets inscribed with forms of sorcery, a number of inscribed sling-bolts, and a series of Greek weights; also a number of Greek and Roman weights in marble and basalt, and stamps of Roman oculists. On this Case are placed a series of Roman steelyards, a vase of glazed ware representing Eros riding on a goose, and a leaden cup with reliefs.

Table-Case **N.** A collection of objects in **bone, ivory, and jet,** such as caskets, statuettes, gladiatorial tickets, tickets for the theatre,

dice; a lyre and two flutes, of sycamore wood, from a tomb near Athens, on the road to Eleusis; a flute of bone and bronze found in a tomb at Halicarnassos (Newton, Travels, II., p. 65); two flutes formed of bronze cylinders with an inner reed, the mouthpieces ornamented with the bust of a Maenad; and specimens of carved wood.

Table-Case **O.** Within this Table-case are placed (1) Examples of ancient glazed ware. (2) Specimens of ancient colours and of stones on which colours were ground. (3) Objects in amber, and fragments of figures cast in plaster.

Cases **1–18** contain a fine series of **terracotta panels** with reliefs, for the most part the work of Greek artists living about the close of the Roman Republic.

[A. S. M.]

DEPARTMENT OF COINS AND MEDALS.

THE Department of Coins and Medals contains about a quarter of a million specimens in all metals. The collection comprises Greek, Roman, Oriental, Mediaeval, and Modern Coins and Medals of all countries. The specimens at present selected for exhibition are (1) a series of electrotypes of Greek and Roman coins, and (2) a series of English, Italian, French, German, and Dutch artistic and historical medals. An exhibition of British coins in electrotype is in course of preparation.

The cases **32–55** on the West side of the Etruscan Saloon, on either side of the entrance to the Department of Coins and Medals, contain electrotypes of the finest ancient **Greek and Roman coins,** with some of those of the nations in close relations with the Greeks, arranged in such a manner as to afford a synoptical view, at once historical and geographical, of the gold and silver coinage of the ancient world, from the invention of the art of coining money early in the seventh century B.C. down to the Christian Era; and, in addition to these, a selection of the most important coins of Rome under the Republic and of the later Roman and Byzantine Imperial series.

The Cases of Greek coins in electrotype are divided *vertically* into seven **historical compartments.** These compartments, numbered I.–VII., contain the principal coins current during the following periods :—

I. circ. B.C. 700-480, *Period of Archaic Art*, ending with the Persian Wars.

II. circ. B.C. 480-400, *Period of Transitional and early Fine Art*, to the end of the Athenian Supremacy.

III. circ. B.C. 400-336, *Period of Finest Art:* age of the Spartan and Theban Supremacies.

IV. circ. B.C. 336-280, *Period of later Fine Art:* age of Alexander the Great and the Diadochi.

V. circ. B.C. 280-190, *Period of the Decline of Art:* age of the Epigoni, etc.

VI. circ. B.C. 190-100, *Period of continued Decline of Art:* age of the Attalids, etc.

VII. circ. B.C. 100-1, *Period of late Decline of Art:* age of Mithradates the Great and of Roman Dominion.

Each of the above seven compartments is divided *horizontally* into three **geographical sections**, the upper one (*a*) containing the coins of Asia Minor, Phoenicia, Syria, etc., and Egypt; the middle one (*b*) those of Northern and Central Greece, Peloponnesus, and the Aegean Islands; and the lowest (*c*) those of Italy, Sicily, the Southern shores of the Mediterranean, and Western Europe.

Each of the seven historical compartments thus offers in its three geographical sections a complete view of the coins current throughout the civilized world during that particular century or period, the whole forming a series of historically successive tableaux.

The individual specimens are separately labelled and numbered in each of the 21 divisions, the numbers referring to the special **Guide to the Coins of the Ancients**, where full descriptions and explanations are given.

PERIOD I. ARCHAIC ART.
B.C. 700–480.

The coins of the two centuries previous to the Persian Wars, exhibit considerable varieties of style and execution. In common with the other remains of archaic art which have come down to us, and with which it is instructive to compare them, they may be divided into two classes, of which the

earlier is characterized by extreme rudeness in the forms and expressiveness in the actions represented; the later, by a gradual development into more clearly defined forms, with angularity and stiffness. The eye in the human face is always drawn, even when in profile, as if seen from the front. (See I. A. 29, B. 28, C. 26, etc.) The hair is generally represented by lines of minute dots (I. C. 35), the mouth wears a fixed and formal smile (I. C. 31); but withal there is in the best archaic work a strength and a delicacy of touch, which are often wanting in the fully developed art of a later age.

Among the more remarkable pieces in the *period of Archaic art*, the following may be here noticed :—

I. A.—1. The earliest known coin, dating from about B.C. 700 struck in Lydia, and composed of a metal called electrum, a natural mixture of gold and silver obtained from the washings of the river Pactolus.

I. A.—7. The earliest coin which bears an inscription. Above the back of the stag in retrograde archaic characters, is the legend "I am the sign of Phanes," or "I am the sign of the Bright one" (*i.e.* Artemis). Phanes of Halicarnassus assisted Cambyses when he invaded Egypt in B.C. 525, and this coin was probably struck at Ephesus by an earlier namesake.

I. A.—13-16. Specimens of the gold and silver coinage of Croesus King of Lydia, B.C. 568-554.

I. A.—17. One of the famous Persian gold darics struck in the reign of Darius I., B.C. 521-485.

I. B.—7. A tetradrachm of Acanthus in Macedon of very early style, representing a lion devouring a bull, interesting as bearing upon a passage of Herodotus, who relates how, when the army of Xerxes was on its way to invade Greece, lions came down from the mountains and seized upon the beasts of burden, adding that all these northern regions abounded in lions and wild bulls with gigantic horns; a statement that has been called in question, but is fully confirmed by the coins, which, however, do not refer to any special event, such as that which Herodotus mentions.

I. B.—27-28. Two fine examples of the earliest coinage of Athens, dating perhaps from the age of Solon, B.C. 590, in whose time coins were first struck at Athens. On the obverse is the helmeted head of Athenè, the protecting goddess of the city, and on the reverse her sacred owl and olive-branch.

I. B.—29. Aegina. A specimen of the earliest European silver money, said to have been first introduced by Pheidon, king of Argos, who ruled also over Aegina. On the obverse is a sea-tortoise, the symbol of Aphroditè.

I. B.—32. Cnossus, in Crete. A silver stater representing the

Minotaur in human shape, with bull's head. On the reverse is the famous Labyrinth, built by Daedalus, for the abode of the monster.

I. C.—4-7. Early silver coins of Tarentum, in Southern Italy (Magna Graecia), showing on the obverse the youth Taras, the son of Poseidon, the tutelar divinity of the town, riding on the back of a dolphin.

I. C.—10-11. Archaic silver coins of Metapontum, in Southern Italy, with an ear of corn, referring to the worship of Demeter, and to the extraordinary fertility in ancient times of the territory of Metapontum, which was so great that the citizens on one occasion dedicated an offering called a *"golden harvest"* to Apollo at Delphi. (Strabo VI., 264.) It is remarkable that the oldest coins of most of the Greek cities of Southern Italy are distinguished from all other early Greek coins by their having the type of the obverse repeated in an *incuse* or sunk form on the reverse. (Compare Nos. I. C., 3, 4, 8, 10-12, 14, 15, 17, 19, 20, 21.)

I. C.—17. An early coin of Caulonia, one of the Achaean Colonies in Magna Graecia. This strange type is perhaps an impersonation of the Promontory Cocinthus holding on his outstretched arm the Wind-god Zephyrus. It probably refers to some local tradition.

I. C.—22. Rhegium. *Obv.* Mule-car. *Rev.* Hare. Aristotle states that Anaxilaus the tyrant of Rhegium, B.C. 494-476, having gained a victory at Olympia with the Mule-car, struck coins for Rhegium with the Mule-car upon them. This is one of the coins alluded to by the philosopher.

I. C.—24-35. A remarkable series of early Greek coins of the principal cities of Sicily.

PERIOD II. TRANSITIONAL AND EARLY FINE ART. B.C. 480-400.

Artistically the devices on the coinage of this period are characterized by an increased delicacy in the rendering of details, and a true understanding of the anatomical structure of the human body, and, towards the close of the period, by greater freedom of movement, every effort being then directed to realize ideal conceptions, a complete mastery of technical skill having been already attained.

II. A.—6-14. Specimens of the electrum coinage of Cyzicus on the Propontis. These coins, called Cyzicene staters, circulated in large numbers throughout the ancient world, from about B.C. 478, for at least a century. They are frequently mentioned both by writers and in inscriptions.

The types which they bear are very numerous, and they are always accompanied by a Tunny-fish, the badge of the town of Cyzicus.

II. A.—23. An electrum stater of Lampsacus, one of the class also frequently mentioned in inscriptions.

II. A.—31. A silver stater of Ephesus, having on the obverse a bee, the symbol of the worship of the Ephesian Artemis.

II. A.—40-43. Silver money of some of the ancient kings and cities of Cyprus, some with native Cyprian, and others with Phoenician inscriptions.

II. B.—1-12. Silver coins of Thrace and Macedon, among which that of Aenus (No. 2) and that of Thasos (No. 7) may be pointed out as good specimens of early fine Greek art.

II. B.—15-18. Four varieties of the coinage of Thebes, showing on the obverse the Boeotian buckler, the common emblem of the Boeotian Confederacy.

II. B.—19. A ten-drachm piece of Athens, with a deep slit across the face. Similar slits have been remarked on many Greek coins, all dating from the time of the Persian Wars. These cuts are supposed to have been made by the Persians, to test the quality of the metal of the Greek money.

II. B.—26-34.—A beautiful selection of coins struck in Elis, referring to the worship of the Olympian Zeus and Hera.

II. B.—35-39. Coins of various cities in Crete, artistically remarkable for the unconventional and picturesque style in which the subjects represented are treated. The figure of the disconsolate nymph Europa, seated amid the branches of a tree, is especially characteristic of Cretan art.

II. C.—13. A coin of Terina in S. Italy. It is one of the most exquisite productions of the art of die-engraving. The reverse represents a winged figure of Nikè or Eirenè seated on a prostrate amphora, and holding a caduceus and a bird.

II. C.—14-40. These are coins of the various cities of Sicily, all previous to the disastrous invasion of the island by the Carthaginians in B.C. 410. They will all repay a close study. Among them may be singled out Agrigentum (No. 16) with two eagles devouring a hare, illustrating the well-known lines in Aesch. *Agam.* 115; the nymph Camarina riding on a swan (No. 18); the powerful naked Silenus of Naxos (No. 29); and the famous *Demareteion* of Syracuse (No. 33), so called from its having been coined from the proceeds of a present given to Demaretè, wife of Gelon, by the Carthaginians, on the occasion of the peace concluded between them and Gelon, by her intercession, B.C. 479.

PERIOD III. FINEST ART.

B.C. 400–336.

During this period the numismatic art reached the highest point of excellence which it has ever attained. The devices on the coins are characterized by intensity of action, pathos, charm of bearing, finish of execution, and rich ornamentation. The head of the divinity on the obverses of the coins

f numerous cities is represented facing and in high relief. Among the most remarkable of these are :—

III. A.—24–26. Heads of Apollo on coins of Clazomenae.
III. A.—37. Head of Helios on a gold coin of Rhodes.
III. B.—4. Head of Hermes on a tetradrachm of Aenus in Thrace.
III. B.—7–8. Heads of Apollo on tetradrachms of Amphipolis n Macedon.
III. B.—19. Head of the nymph Larissa, on a coin of the city of iat name in Thessaly.
III. B.—29. Head of bearded Dionysos, on a coin of Thebes.
III. C.—20–22. Heads of Hera Lakinia, on coins of Croton and 'andosia, in Southern Italy.
III. C.—30–31. Heads of Arethusa and of Pallas, on tetradrachms f Syracuse.
III. C.—44. Head of Zeus Ammon at Cyrene.

Among the more remarkable reverse-types are :—

III. B.—37. Seated figure of Pan, on a coin of Arcadia.
III. C.—20. Seated Herakles, on a coin of Croton.
III. C.—28, 29. The magnificent racing Quadriga, on the well-nown Syracusan medallions.

In this period it is not uncommon to find at certain cities, specially in Sicily, the name of the engraver in minute characters, either in the field of the coin, or on some portion of he 'type' (design).

PERIOD IV. LATER FINE ART.
B.C. 336–280.

The age of Alexander and of the Diadochi is marked by very general cessation throughout Greece of the issue of noney by autonomous states. There are, however, numerous xceptions.

The heads on the coins of this age are remarkable for their xpression of feeling. The eye is generally deeply set, and he brows strongly marked. True portraits now begin to ake their first appearance on money, Ptolemy Soter (IV. A. 2) being the first to place his own head, as such, upon the oin, not under the semblance of a Greek divinity, but wear-ng the plain royal diadem.

A frequent reverse-type is a seated figure, the general spect and pose of which is borrowed more or less directly from

the seated figure of Zeus holding an eagle on the money of Alexander (IV. A. 8).

PERIOD V. DECLINE OF ART.
B.C. 280–190.

During the 3rd century, the age of the Epigoni, the coinage throughout Asia is almost exclusively regal, either in reality or in appearance, for many even of those cities which preserved their autonomy issued their coins in the name of Alexander, and with the types of his money. The coins of this period are especially remarkable as presenting a series of portraits of the Kings of Egypt, Syria, Bactria, Pontus, Bithynia, Pergamus, Macedon, and Sicily, of inestimable historical value.

It will be seen that when the Roman silver coinage begins, B.C. 268 (V. C. 2), the money of all the rest of Italy subject to Rome ceases. The series of Tarentum survives until B.C. 201, (V. C. 14–16.)

PERIOD VI. CONTINUED DECLINE OF ART.
B.C. 190–100.

After the great defeat of Antiochus by the Romans, B.C. 190, many cities in Western Asia, hitherto subject to him, regained their freedom and the right of coining money. Among these were Lampsacus (VI. A. 8); Alexandria Troas (VI. A. 11), the type of which is Apollo Smintheus, the slayer of rats and mice; Ilium (VI. A. 12), type—Athena Ilias, holding spindle and spear; Tenedos, Cyme, Myrina, Erythrae, Heraclea, Lebedus, Magnesia, Smyrna, Perga, etc. Among the most noteworthy coins usually attributed to this period are the Jewish Shekels (VI. A. 31) having on the obverse a chalice which is believed to represent the pot of manna, and on the reverse a triple lily, which has been supposed to stand for Aaron's rod. The inscriptions in the old Hebrew character are to be translated "Shekel of Israel," and "Jerusalem the Holy." These, if they are correctly attributed, are the oldest Jewish coins known. They are thought to have been struck by Simon Maccabaeus, B.C. 143–135, in virtue of a privilege conferred upon him by Antiochus VII. of Syria.

Among the other coins of the 2nd century B.C., the later Athenian tetradrachms (VI. B. 23, 24) are historically the most important, forming, as they did, the chief silver currency of the ancient world. The names on the reverses are those of the monetary magistrates.

In the West, the Roman Republican denarii (VI. C. 3–38) were the only coins widely current.

PERIOD VII. LATEST DECLINE OF ART. B.C. 100–1.

On the money of this century we may trace the rapid extension of the Roman power in every direction. In Egypt the series of the Ptolemies ends with the coins of the famous Cleopatra. The best portrait exhibited of this queen is, however, to be found on a coin of Ascalon (VII. A. 19). The head of the great Mithradates is also represented on a magnificent tetradrachm (VII. A. 2). In point of style, the coins of the whole of this century exhibit a marked decline. Those struck in Asia maintain to the last their superiority, and are not without artistic merit, especially in portraiture.

ROMAN COINS.

Cases **47–55** on the right hand side of the Entrance to the Department of Coins and Medals contain electrotypes of Roman Coins from the earliest times down to the fall of Constantinople, the capital of the Eastern Empire, A.D. 1453.

ENGLISH, ITALIAN, AND OTHER MEDALS.

These are arranged in the corridor adjoining the Medal Room. The English series comprises all specimens of historical importance from the reign of Henry VIII. to the present century. The Italian series is specially of artistic interest, including the finest examples of the Venetian and Florentine schools. The specimens from France, Germany, and the Low Countries are proportionately fewer in number, but fairly represent the art of medal-engraving in those countries from the 15th to the 18th century.

[B. V. H.]

[On the South side of the Etruscan Saloon a doorway leads into the Room of Gold Ornaments and Gems.

ROOM OF GOLD ORNAMENTS AND GEMS.

THIS room and the vestibule leading to it contain the larger part of the works of art in precious materials, belonging to the Department of Greek and Roman Antiquities, and that of British and Mediæval Antiquities.

The ancient engraved gems, intaglio and cameo, are in the great Case X in the centre of the room, and in the Table-Cases U and W; in compartments 21–27 are gems of the Renaissance period or more modern. The ancient gold ornaments are in Table-Case T, and in Wall-Cases A to H; the prehistoric, barbaric, and post-classical are in Table-Case W, and in Wall-Cases J to N; while the finger-rings of all periods are in Wall-Cases O and P. The space above the Wall-Cases A to H has been utilized for fresco paintings, while that above Wall-Cases J to P is filled with comparatively recent ornaments of various countries.

The three Upright-Cases Q–S near the windows contain the collection lent by Sir A. W. Franks; and in the windows are screens with glass pastes, ancient and modern.

Two pedestals with shades, rising above Table-Cases T and W contain two of the most important objects in the room: the Portland Vase and the Royal Gold Cup.

Round the room have been hung portraits of the following persons :—Vesalius (?) by Sir Antonio More; Isabella Clara Eugenia, governess of the Netherlands; Cosmo de' Medici and his secretary; Aldrovandus, the Italian naturalist; Augustus II. (the strong) King of Poland; Voltaire; and William Courten, who bequeathed his collection to Sir Hans Sloane.

VESTIBULE.

In the Vestibule are exhibited specimens of **Silversmith's Work**, mostly of the Roman period.

Among them are: (1) a silver service found in 1883 at Chaourse, ear Montcornet (Aisne) in France. It consists of thirty-six vases of arious shapes, decorated with reliefs, embossed designs, niello and ilding. With them were found brass coins of Domitian, Trajan, Iadrian, Marcus Aurelius and Postumus, from which it is inferred iat the date of the silver work is the latter part of the **3rd century**, .D. (2) Two phialae or libation dishes, with reliefs repre-enting Heracles being driven in a chariot to Olympus. One of iese is broken at the edge, but is much finer in style than ie other. Beside them is placed a terracotta phialè having the ime decorations, and being such as was employed by poorer ersons. These silver phialae were formerly said to have been ound at Roquemaure in France, but are now stated to have been iscovered at the village of Èze near Nice. (3) Six vases found at 'hatuzange near Romans (Drôme), one of them having a handle ery beautifully chased with floral patterns. (4) Part of a service ound at Caubiac near Toulouse, 1785. (5) A very fine portrait ust, supposed to be of Antonia, the wife of Drusus, which was ound in 1895 at Boscoreale near Pompeii along with a large easure of silver vases. (6) Statuettes, among which may be oticed: a boy playing with a goose, found at Alexandria with silver oins of the earlier Ptolemies; a fine head of a dog; a female figure, ersonifying a city, and having above her head a row of busts of eities representing the seven days of the week, below which are wo busts of the Dioscuri, and in her left hand a cornucopia, from 'hich issue the heads of a Roman Emperor and Empress. This gure was found near Macon, on the Saone, in 1764 (Gazette rch. iii., p. 82). With it were found the following silver figures in ie same and adjoining cases: Jupiter, Diana, a *Genius*, and four atuettes of Mercury. (6) Fibulae, armlets, &c.

On the walls are exhibited six **mural paintings** which formed art of the decoration of the ceiling of the tomb of the Nasones, iscovered in 1674 on the Flaminian Way, near Rome. Among iem may be noticed the group of Pluto carrying off Proserpine.

ROOM OF GOLD ORNAMENTS AND GEMS.

To the right end of the room, above Table-Case **T**, is placed the elebrated glass vase, deposited by its owner, the Duke of Portland, 1 the British Museum, and popularly known as the **Portland 'ase.** It was found in a marble sarcophagus in the Monte del rano, near Rome, and was formerly in the Barberini Palace. The round of the vase is of blue glass; the design is cut in a layer of paque white glass. The composition is supposed to represent, on ie obverse, Thetis consenting to be the bride of Peleus, in the resence of Poseidon and Eros; on the reverse, Peleus and Thetis n Mount Pelion. On the bottom of the vase, which is detached,

is a bust of Paris. The Portland Vase was wantonly broken to atoms by a lunatic in February, 1845.

Immediately below the Portland Vase (compartment 36) is a gold vase of the Roman period, dredged up off the coast of Asia Minor. It has an inscription on the foot, stating the weight as two pounds and half an ounce.

In a corresponding position at the opposite end of the room, above Table-Case **W**, is the very remarkable **Gold Cup**, acquired in 1892, partly by a private subscription, partly by a grant from the Treasury.

It is a standing cup, or hanap, of gold of fine quality, weighing nearly 68 ounces, and in its present condition measures 9 inches in height, and is 7 inches across the cover.

It is decorated with enamels, executed by the process known as translucent on relief, and is one of the finest specimens of its kind known to exist. The designs are artistically executed in very slightly sunk relief, over which variously coloured enamels are floated, the shadows and details being produced by the work beneath. It is only on gold that the fine ruby colour can be produced.

On the cover and bowl are ten subjects from the martyrdom of Saint Agnes, as follows :--

On the cover: 1. Procopius offering his hand to St. Agnes, which she declines. 2. Procopius, insisting further, is struck down dead. 3. He is brought again to life by the saint. 4. The two judges, Sempronius and Aspasius, in conference. 5. The vain attempt to burn St. Agnes, who is pierced in the neck with a spear.

On the bowl: 6. The burial of Saint Agnes. 7. Her sister St. Emerentiana being stoned to death. 8. St. Agnes appearing to her parents. 9. The princess Constantia lying on the tomb very sick. 10. The princess cured at the feet of her father the Emperor.

On the lower part of the stem are enamelled the symbols of the four Evangelists, below which is an elegant coronal of leaves and pearls. A similar ornament that surrounded the cover is now lost, as well as the knop, originally a bunch of jewels and later an arched crown.

The stem has been lengthened by the insertion of a portion with enamelled Tudor roses, over the upper part of which has been placed a band with the following inscription :—

GAZÆ SACRÆ EX ANGLIA RELIQUIAS, PACIS INTER REGE FACTÆ MONUMENTUM, CRATERA AURO SOLIDUM, IOA VELASQ. COMESTAB., INDE R. B. G. REDIENS, XP̄O PACIFIC TORI DD.

The history of the cup seems to be as follows: It was probabl made to be presented to Charles V. (the Wise) king of France, w was born on the feast of St. Agnes, 21 January, 1337, and who h

special devotion for that saint. He died in 1380; and in 1391 the ıp was given by his brother Jean duc de Berry to his nephew harles VI., in whose possession it remained at any rate till 1400, ; shown by the French inventories. From Charles VI. it passed his grandson Henry VI., king of England, who certainly ɔssessed the cup in 1449–51, when it was included in schedules of ate to be pledged for loans.

We next find it in the inventories of King Henry VIII., by whom e addition to the stem and the alteration in the knop were pro-ıbly made. It is also found in the inventories of Queen Elizabeth, ıd in documents of James I., by whom the cup, with a large ıantity of other plate, was given in 1604 to Don Juan Velasco, ucque de Frias and Constable of Castile, when he came to ɔnclude the treaty of peace between England and Spain.

The Constable gave it in 1610 to the nunnery of Santa Clara de edina de Pomar near Burgos; and a few years since the abbess nt it to Paris, where it was sold to the well-known collector, Baron ichon, from whom it was purchased by Messrs. Wertheimer. It as afterwards ceded by them at cost price. A list of the subscribers ɔpears on one side of the pedestal.

In the compartment immediately below the cup (No. 23) is the ɔver. For the subjects, see above.

GOLD ORNAMENTS.

GREEK, PHŒNICIAN, ETRUSCAN AND ROMAN.

In Table-Case **T** are the oldest examples of the Greek goldsmith's t. Compartments 1, 2, and the corresponding divisions, Nos. 37, 3, on the reverse slope of the case, contain a series of objects hich were found together in a tomb in one of the Greek islands. hey belong to what is known as the Mycenæ period, and in several stances reflect the influence of Egyptian art, as, for example, in ıe pendant in which a figure in Egyptian costume and attitude ɔlds a swan by the neck in each hand, and in the finger-rings hich are inlaid with a blue paste, imitating lapis lazuli. The ımerous rosettes had been sewn on to a dress. The general ıaracter of the ornaments shows that the tomb was that of a ɔman. The gold cup with spiral ornament is particularly ycenæan.

Compartments 4, 5, and the corresponding divisions, Nos. 34, on the reverse slope of the case, contain a continuation of the jects of the Mycenæ class from Ialysos in Rhodes and elsewhere 4, 35), and others of a similar period (7th century B.C.) from meiros in Rhodes (4, 5) representing centaurs with human fore-s, sphinxes, and a semi-Oriental goddess holding a lion with each nd. In some instances these figures are enriched with patterns

of minute globules of gold which have been made separately and soldered on—a process which is seldom found in Greece, but is frequent in the early goldsmiths' art of Etruria (Case C). In compartment 5 is a gold vase with figures of bulls in repoussée, from Agrigentum in Sicily.

The Wall-cases **A–H** follow as nearly as possible a chronological order, beginning with

Case **A.** Objects of Phœnician character, found chiefly at Tharros in Sardinia and in Cyprus, where the Phœnicians had established themselves. Observe also a silver vase from Cameiros in Rhodes, on which are Egyptian cartouches imitated by a Phœnician workman.

Case **B.** A series of archaic objects in amber with accessories of gold and silver. These are chiefly from Etruria and Latium.

Case **C.** Archaic Etruscan ornaments, in which the process of employing minute globules of gold to form patterns or otherwise to enrich the design is carried out to a very great extent. Among these objects may be noted a large fibula or brooch, along the back of which are small figures of lions; and another smaller fibula in the shape of a safety-pin, on which the minutest patterns are executed by means of globules of gold. In many instances these globules are almost as fine as gold-dust. The date is 7th–6th century B.C.

Case **D.** Gold ornaments of the finest Greek period (about 420–300 B.C.), in which the figures have mostly been made of thin gold pressed out in stone moulds. Instead of the Etruscan globules fine threads of gold (filagree) are here employed with an extremely delicate effect. The process of enamelling frequently occurs, but the enamel is always in very small quantities, as may be seen in the beautiful necklace from Melos. In the centre of the case is a handsome pin from Paphos in Cyprus, which is surmounted by a large pearl. The head of the pin is in the form of a capital of a column with projecting heads of bulls and circular vases towards which doves are looking down. On the stem is engraved a dedication to Aphrodite. Extremely delicate and refined in workmanship is a small pendant from Cyprus, showing two winged Genii engaged in cock-fighting. For examples of filagree see the fine series of earrings, pendants, and necklaces from Cyme in Æolis.

Cases **E–F.** Later Etruscan ornaments, in which the taste of the time takes the form of largeness and display, as in hu

necklaces with pendant bullæ, or in earrings of unusual size. But in Case E there are also several gold wreaths of singular beauty. In Case F may be seen two flint arrow-heads mounted as pendants to necklaces.

Case **G.** Later Greek ornaments (4th–2nd century B.C.), among which may be noticed a series of ornaments of terra-cotta gilt, made for funeral purposes. Though cheap in material, these articles are as fine as those of gold in an artistic sense. They have in fact been made from the same moulds as the gold ornaments. Observe a small pendant representing a group of Leto, Apollo, and Artemis, which artistically is equal to the best work of the 4th century B.C. In this case is also a gold tablet inscribed with a dedication by Ptolemy Euergetes I. and Berenice, B.C. 242–222. This tablet had formed part of a foundation deposit for a temple at Canopus in Egypt. It was found in 1818 and presented by Mehemet Ali to Sir Sidney Smith; and was acquired by the Museum in 1895.

Case **H.** Ornaments of the late Roman period, in which the tendency is towards the use of precious stones and pearls. In this case is a small gold tablet on which are inscribed (in Greek) directions for finding the way in the next world. This tablet had been rolled up and placed in the cylinder exhibited above it, to be worn as a charm. Observe also a bar of gold (*later aureus*) on which are stamped the names of the assayer and of the official who guaranteed that the bar was of standard weight. This and the fragment of a similar bar beside it were found at Kronstadt in Transylvania.

In the tops of the Cases **A–H** are arranged a series of Roman frescoes from Pompeii, Herculaneum, and Rome.

BRITISH AND MEDIÆVAL.

Case **J.** Ancient British and Irish armlets showing the development or degradation of the large trumpet-shaped ends. In front a few specimens of barbaric ornaments of the same period from the continent, including a remarkable chain of spiral bracelets and a bulla copied from an Etruscan model, found at Bolsena, and part of a similar chain from Spain.

Case **K.** The remarkable gold corslet found at Mold in Flintshire. A series of the so-called ring money, thick rings of solid gold. Crescent-shaped ornaments of thin gold plates, chiefly from Cornwall and Ireland.

Case **L.** Ancient British and Irish torcs, chiefly to be worn on the arm.

Case **M.** Byzantine jewellery; and Roman jewellery found in Britain.

Case **N.** Objects in the precious metals from graves in Mexico, Panama, and the Republic of Colombia, formerly New Granada, and a few from Peru, and in addition the remarkable gold shrine for the hair of a Chinese Empress; two gold figures of Buddha from India, and one in ruby.

The upper parts of Cases **J** to **P** contain a number of ornaments from various countries, chiefly of later date and less importance than those below. They are as follows:—Case **J.** Silver ornaments from Algeria, chiefly from the Christy collection. Case **K.** Norwegian peasant jewellery, also from the Christy collection. Case L. Silver ornaments from Abyssinia, partly obtained during the war with that country in 1868. Case **M.** Anglo-Saxon period: Silver ingots, portions of personal ornaments, etc., evidently stored as bullion and found with a great number of coins of Saxon kings and others in 1840 at Cuerdale in Lancashire, supposed to have been deposited about A.D. 910. Also portions of other deposits of a like nature from the Isle of Man and from Goldsborough in Yorkshire. Case **N.** Objects in gold and silver from graves in South America, a continuation of the series exhibited in the lower case. Case **O.** A panel with silver ornaments of various kinds both for horse and man from Bolivia. Another panel, personal ornaments, iron weapons inlaid with silver, and a silver dish: all found in the government of Perm, Russia. Case **P.** Gold and silver ornaments (including some electrotypes) from Ashanti, and chiefly obtained as part of the war indemnity in 1876; mostly from the Christy collection.

FINGER RINGS (ALL PERIODS).

Cases **O** and **P.** Series of Antique, Mediæval, and later finger-rings, and Cameos mounted on rings.

Case **O** contains, for the most part, Mediæval and recent rings.

Case **P.** Greek, Etruscan, and Roman gold finger-rings, set with engraved stones, or having designs engraved on the gold bezel.

The second and third rows contain the earlier and later Etruscan rings respectively. They illustrate the various methods in which the scarab could be mounted. In the third row is a remarkable specimen, in which the hoop is formed of two lions.

The fourth row contains the Greek designs engraved in gold, of the finest period. Among them may be noticed

a Victory driving a four-horse chariot, a Victory erecting a trophy, and an Amazon on horseback.

The fifth row has similar engravings of a slighter character.

The sixth row has a series of rings with subjects in relief in gold, mostly of a late period.

The seventh row has on the left rings with mottoes and inscriptions; on the right and in the eighth row are rings of the Roman period, set with stones engraved in intaglio. The eighth row also contains two rings set with gold coins of the late Empire.

The first row contains rings of the Roman period set with plain stones.

MEDIÆVAL AND RENAISSANCE.

Table-Case W 15. Vessels of rock crystal, chiefly of the 16th century. One of them has in the centre a small medallion portrait of Queen Elizabeth. A fine circular dish of aventurine jasper of early date; and the so-called "Cellini Cup," an elaborately designed work of the 16th century, without doubt German.

16. Jewellery, etc., of the 16th century or later, many of them of historical interest: a richly-enamelled jewel with portrait of Queen Elizabeth, and a smaller one with a cameo of the Queen; signet-ring of Mary Queen of Scots; a book of Morning and Evening Prayer, in English, made by the Lady Elizabeth Tirwitt, 1574, in enamelled gold cover, on which are the Brazen Serpent and the Judgment of Solomon. This last doubtless belonged to Queen Elizabeth, and was presented by Sir A. Wollaston Franks, K.C.B., who has also lent a series of early mediæval and later jewellery. Enamelled snuffers, of Cardinal Bainbridge; a gold and carnelian watch, made for James II. The gold snuff-box and watch of Edward Gibbon, the historian; two snuff-boxes, given by the Emperor Napoleon to Lady Holland and Hon. Mrs. Damer.

17. Pendent jewels, cameos and intaglios, in rich mountings; in the centre a cameo of unusual excellence, Italian, 14th century, representing the Entry into the Ark.

18. A fine morse of translucent enamel, representing the Birth of John the Baptist. Sienese work, 14th century; lent by Sir A. Wollaston Franks.

19. Pendants, crosses, reliquaries, etc.; a row of brooches of the 13th and 14th conturies, with mottoes; two richly-enamelled watches, and a large Hungarian brooch.

20. Byzantine, Anglo-Saxon, and other contemporary jewellery. A delicately-worked gold "ouche," ornamented

with cloisonné enamel and pearls, found in London. A cruciform pendant enclosing a coin of Heraclius, found at Wilton, Norfolk. Buckles and brooches set with garnets, from the Continent. Along the top is a series of finger-rings, principally Anglo-Saxon. The most remarkable are: (1) The ring of Ethelwulf, king of Wessex and father of Alfred the Great (A.D. 836–858), found at Laverstock, Hants, and presented by the Earl of Radnor. (2) The ring of Ethelwulf's daughter, Ethelswitha, Queen of Mercia, found in Yorkshire, and lent by Sir A. W. Franks. There is also a ring of singular shape, found in the river Nene, at Peterborough, and two rings with Runic inscriptions.

LOAN OF SIR A. W. FRANKS.

Wall-Cases **Q. R. S.** Three upright Wall-Cases containing the collection of drinking vessels, formed by Sir A. Wollaston Franks, K.C.B. (late Keeper of the Department), and now deposited by him on loan :—

Case **Q.** Principally vessels of pottery in silver mountings; the most remarkable are: a fine jug of Rhodian faience, and a stoneware jug, with ornament in relief, both in English mounts of the time of Elizabeth.

Case **R.** The objects on the three Upper Shelves are all of ancient date. They include a curious set of silver vessels, found near Van, in Armenia; a silver dish from Central Asia, with a figure of the Sassanian king, Sapor II.; a vase and dish, from Persia; a gold head, jug, bowls, etc., found in the River Oxus; a silver bowl found in Lancashire, full of coins of Canute. There are also a gold vessel from Tartûs, and the ornaments found with it, and ornaments in precious stones. The treasure of Carthage, silver bowls, spoons, etc., found in the Hill of St. Louis, at Carthage. In the lower part, various Oriental vessels.

Case **S.** Drinking vessels, chiefly of Gothic and Renaissance period. Five mazer bowls, four of them English, including the one given by Robert Pechum to the refectory at Rochester (1532); the fifth is that of Louis de Male, the last Count of Flanders, whose devices and arms are upon the foot; it has its ancient leather case; mounted vessels of Chinese porcelain; a Venetian glass jug in English mounts, temp. Edward VI.; an Arab crystal cup of the 13th century in Flemish mount of the 14th; the Goodrich cup, and the Aston tankard, the former of which was, like the latter, originally formed of an ostrich egg; a globe cup,

dated 1569, with a map of the world, after Oronce Finé; and a small tankard of clear glass, with the arms of the great Lord Burleigh in enamel.

ENGRAVED GEMS.

The **Gems** exhibited in this Room represent most, if not all, of the known stages of the glyptic art, as practised by the **Greeks, Etruscans** and **Romans**, from a period not later than the **7th century B.C.** down to about the **3rd century A.D.** or even later. There are also gems of the Renaissance, and of more recent times. The various classes of engraved gems are distinguished as **Intaglios**, which have a sunk design, **Cameos**, which have a design in relief, or **Scarabs**. The latter combine the characteristics of both the cameo and the intaglio, inasmuch as the back of the scarab is cut to represent a beetle in the manner of a cameo, while the face bears a design sunk into it in intaglio. A plaster cast is placed beside each intaglio, showing the design, as it appears in relief.

ANTIQUE GEMS.

Table-Case **U**, 7, 8. Earliest examples of gem engraving in intaglio, including the "Island gems."

The stones first employed were mostly steatite—a soft, easily worked material—red and green jasper, rock crystal, sard, and haematite. The form is generally either lenticular, *i.e.* bean-shaped, or glandular, *i.e.* shaped like a sling-bolt. No specimen has been found mounted as a finger-ring, though the holes with which they are pierced would suggest such a use, or they may have been worn suspended in some manner as personal ornaments.

In general the engraving is rude and primitive, the subjects represented being fish, such as the octopus and tunny; plants; animals, such as the lion, bull, Cretan goat, dog; fantastic creatures, such as Pegasus, the Chimaera, the Gryphon; or a combination of the human figure with animal forms; and lastly human figures pure and simple. But these latter are in a minority. It will be frequently noticed, among the designs of bulls, goats and other animals, that the head of the animal is twisted round so as to fill in the vacant space between its back and the upper edge of the gem, the aim of the engraver having been to avoid vacant space at whatever cost. This characteristic occurs also in a series of coins found in

the island of Santorin (Thera), and assigned to the 7th century B.C. It may be noticed also that the lenticular shapes familiar among these gems are shapes which again recur among these early coins. As an example of unusually spirited design and careful engraving may be noticed a sard with a group of goats (compartment 7, row *h*).

These gems have been obtained chiefly from the Greek islands, and are usually spoken of as **Island Gems**; but the production of them may be inferred to have been fairly general in Greece and the early Greek colonies. Where a record has been preserved of the other objects with which they were found, it is observed that those objects, whether consisting of pottery, bronze implements, ivory or glass ornaments, all bear the mark of a high antiquity, and present the same class of subjects as those seen on the gems. (*See* above, description of First Vase Room, § 6.)

Case **U**, 9–12. The next oldest stage of gem engraving is to be seen in the **Scarabs**, or stones which have one side carved in the form of a beetle.

Among the scarabs two classes are to be distinguished. The one bears designs in which the Egyptian and Assyrian elements prevail over the Greek (compartments 9, 10). The other (compartments 10–12) has designs obtained from Greek art, but executed apparently in Etruria; at all events scarabs of this class have been found in considerable numbers there, and seldom elsewhere. Of the former class, a large series (compartments 9, 10) will be noticed from Tharros in Sardinia, engraved in green stone. From the connection of the Phœnicians with Sardinia, and what is otherwise known of their art, it is inferred that these gems from Tharros are Phœnician or Carthaginian. There will also be seen in this class several scarabs (compartment 9) of porcelain and glass, materials which were employed both by the Phœnicians and the early Greek settlers in Egypt—as at Naucratis—to imitate the scarabs of the Egyptians. It may here be observed that the scarab was essentially an Egyptian type of gem, just as the cylinder was essentially Assyrian; and that neither of these two forms ever obtained favour in Greece proper. On the other hand, the scarab form found its way readily into Etruria, as has been said.

The **Etruscan scarabs** (Case U, compartments 10–12) represent in general figures or groups derived from the heroic legends of Greece. Deities are comparatively rare. The border, which rarely fails to be found round the edge of these gems, occurs also on porcelain scarabs from Naucratis, Cameiros and elsewhere. The stones are generally sard, banded agate, or rock crystal. The best examples appear to date from the 6th century B.C., and are characterized by great refinement in the execution, with a flat rendering of the figure which corresponds with the treatment of Greek bas-relief

in marble from this period (*see* compartment 10). The later tendency of scarab-engraving was towards greater roundness in the figures (compartment 11). It is probable that some of the scarabs or cut-scarabs in compartment 12, are imitations of older works, dating from the close of the Roman Republic. Cut-scarabs are intaglios, on a thin slice of stone and surrounded by a cable border, which appear to have been cut from the base of a scarab, but it cannot always be determined whether they have been so cut or not. [The historical sequence is continued in the large central Case X.]

Case **U**, 13, 14. Græco-Roman intaglios, grouped according to their subjects.

Case **X** in the centre of the room contains the finest specimens of Greek and Roman gem-engraving. On the side nearest the door are the intaglios, which range from the 6th century B.C. down to the Roman Empire, classed in compartments :—

Case **X** 39–40. Intaglios of the best Greek workmanship.

The Greeks had no favour for finger-rings with a beetle on the back of them. They preferred the **scaraboid**, with its plain, smooth back, for gems that were to be worn as swivel rings. Or, if they sculptured a design on the back, as may be seen in one instance here (Compartment 39, row *c*), it was in some such form as that of a Satyric mask. On the face of this gem is engraved a lyre-player with an inscription which records the name of the artist who engraved the gem, probably Suries. Other examples of the finest Greek gems may be seen in Rows *d*, *e*, of Compartment 39, among which may be noticed a figure seated playing on a lyre ; an amethyst bead, on each side of which is a dancing figure ; and a girl carrying a vase. In Compartment 40, row *b*, is a girl reading from tablets ; in Row *d*, a giant falling in combat, finely engraved ; and in Row *e* a girl reading from a MS. roll, with a lyre before her.

Case **X** 41–43. Selected Græco-Roman gems, produced by Greek engravers working in Rome towards the end of the Republic, and in the first centuries of the Empire.

Case **X** 44–45. Gems which are signed, or reputed to be signed by ancient engravers.

Among the signed gems may be noticed the Medusa, by Solon (Compartment 45, row *d*).

Case **X** 46–47. Portraits. Among them the following are specially noteworthy :—

Fine head of an oldish man with wart on chin (Compartment 46, row *b*), a head of Brutus in amethyst (Compartment 46, row *a*), and two heads of Julius Cæsar (Compartment 46, row *e*), of which the one on sard, from the Payne Knight Collection, is considerably the finer.

Case **X** 48–56. In the opposite side of the case are the cameos or gems in relief, belonging almost exclusively to the Roman period, and engraved on precious stones, consisting of layers of different colours, which the engravers have utilized to obtain rich and varied effects. The finest examples will be found in Compartments 50–53.

Among the cameos, the splendid head of Augustus (Compartment 53) is specially noteworthy. It should be observed that the stones in the diadem are modern and worthless; the diadem itself is probably mediæval. What the original setting of the cameo had been is unknown.

In Compartment 52 there is also a fine cameo of Julia, the daughter of Augustus, side by side with her step-mother, Livia; this is from the collection of Lord Carlisle. Again in Compartment 51 there is a large cameo of Julia, recognizable from coins struck in her honour. The large head of Medusa in amethyst (Compartment 50) is exceptional in size for a gem of this material. In Compartment 53, row *e*, are two cameos, one of Augustus, the other of a boy, in beautiful 16th century settings.

GEMS OF A LATER PERIOD.

Case **W** 21–22, 24–25. Cameos of mediæval or later date. In Case 21 are portraits of King René of Anjou, the father of Margaret, wife of Henry VI.; of Francis I. of France; of Philip II. of Spain; of Queen Elizabeth; of Alessandro de Medici, etc.

Case **U** 26–27. Modern intaglios of various dates; several of the later ones are signed by well-known engravers of the last century.

ANTIQUE GEMS CONTINUED.

Case **U** 28–33. Intaglios of the Græco-Roman period, grouped according to subjects. [These continue the series from Compartment 14].

Case **T** 6. Objects of the Roman period in hard stones and gems such as agate, chalcedony, onyx, crystal, etc. Among them may be noticed a tiger's head in agate, with eyes inlaid in sard and emerald; also a small circular dish, found in the Punjab, with reliefs, representing two stages in the myth of Diana and Actaeon, viz.,

Actaeon looking on while Diana is bathing, and Diana causing him to be attacked by his own dogs.

PASTES.

The frames which are placed in the windows contain a series of glass pastes, ancient and modern. The pastes are casts in glass from gems, or from clay moulds made for the purpose.

The gems in this room have been obtained chiefly by the bequests of the Payne Knight and Cracherode collections, and by the purchase of the Townley, Hamilton, Blacas, Castellani, and Carlisle collections.

[A. S. M.]
[C. H. R.]

ROOM OF TERRACOTTAS.

The specimens in this Room illustrate the art of **working in terracotta** as practised by the Greeks and Romans from about **600 B.C.** to **100 A.D.** They have for the most part been found in tombs; in the tombs of Tanagra numbers were found packed away in large earthen jars, and are supposed to have been used in funeral ceremonies before being placed in the tombs. Reference to the series of moulds in Cases **62–65** and in Table-Case **B** will show how terracotta statuettes were produced. The first step was to make a model, commonly in wax, of the desired figure. From this model a mould was taken in terracotta, from which any number of copies could be formed. As will be seen from the series of moulds, it was enough to have a mould of the front of the figure; the back being put on in clay by hand and roughly modelled. Side by side with the moulds are exhibited plaster casts made from them.

The arrangement, left and right (*commencing from the Eastern door*), follows an historical order.

On the left side of the Room, in Cases **1–37**, are displayed terracottas found in **Greece** and in ancient **Greek colonies.**

On the right side of the Room, in Cases **38–74**, are terra-

cottas which have been found in **Italy**, but chiefly on sites where Greek influence had prevailed.

Cases **1–3.** Rude statuettes of Phoenician character, from Cyprus and Sardinia.

Cases **4, 5.** Greek figures from Cyprus.

Cases **6–11.** Archaic statuettes from Rhodes; and reliefs from Melos and from Cameiros in Rhodes, executed with much refinement (6th cent. B.C.). Some specimens of reliefs are also exhibited in Table-Case **A**, including one which shows the first process of cutting-out in the rough.

Cases **12, 13.** Archaic statuettes from various Greek sites.

From Case **14** onward, the terracottas belong to a later date, from the 4th century or a little earlier to about the 1st century B.C.

Cases **14, 15.** Terracottas from Athens, Aegina, Melos and Corcyra (Corfu), distinguished mostly from those of Tanagra by greater finish and finer style.

Case **16.** Terracottas from Eretria, Thespiæ, and Tanagra.

Cases **17–24.** **Statuettes from Tanagra,** in Boeotia, the most attractive series in the collection. It is to be noticed that these terracottas seldom represent any person known in myth or legend. They mostly illustrate ordinary life, idealized to some extent; and some present very forcible renderings of daily occupations, as the nurse with child in lap and other grotesque figures, in Case **17.**

Cases **25, 26.** Statuettes from Asia Minor, including a group of two women sitting on a couch, and conversing.

Case **27.** Terracottas from Naucratis, in the Delta of Egypt.

Case **28.** Statuettes of the Græco-Roman period, from Thapsus on the North Coast of Africa.

Cases **29–32.** Statuettes of the period of decline from Cyrenè and Teucheira in North Africa.

Cases **33–37.** Statuettes and other pieces, generally of a florid style, from Centorbi (Centuripae) in Sicily.

Cases **38–50.** Terracottas of the later Græco-Roman period, often noticeable for their bright colours and extravagant decoration. See, for instance, the large vases in Cases **40–42** and on Table-Case **C**; which also serve to show how terracotta statuettes were occasionally employed for decoration. On the middle shelf of Cases **43** and **44** will be noticed four figures in pink drapery, all of which have been produced from the same mould; but the heads have been posed, and the arms attached, in different attitudes.

Cases **51–61.** Græco-Roman terracottas from Capua, Rome, and other sites in Italy. The large figures in Cases **55–57** appear to have been modelled by hand.

Cases **66–71.** Terracottas found in Italy, including a series of

archaic masks from Capua, which have served as antefixes for the roof-tiles of buildings.

Table-Case **A.** (1) Archaic reliefs (see also Cases **6–11**). (2) **Children's toys,** chiefly dolls, in many instances with moveable limbs (*neurospasta*); among them may be noticed a model of a **Greek war-ship,** from Corinth, dating from the seventh century B.C., the period when war-ships were first built there. (3) Small decorative masks. (4) A series of rude archaic terracottas from Tegea.

On the top is a vase from Athens, ornamented with Gryphons' heads and containing ashes. Within it was found a small silver coin, which had been placed in the mouth of the dead person to pay the passage over the Styx. The coin is attached to a fragment of the jaw-bone.

Table-Case **B.** Greek and Roman moulds for casting terracottas; gilded ornaments for decorating coffins, from Naucratis; Satyric masks; and other objects.

On the top are: a series of grotesque figures of actors; two statuettes of Athené and Poseidon, both of the archaic period, about 500 B.C., the Athené being remarkably fine. They were found at Malesina in Locris.

Table-Case **C.** Roman lamps; moulds for forging coins; impressions of gems, etc. In one side of the case are lamps illustrating mythological and legendary subjects; in the other, scenes from daily life and from the contests of the amphitheatre and circus.

Table-Case **D.** A series of bowls of Aretine ware (from Arezzo) and of the so-called Samian ware: also a vase in the shape of a boot with nails in the sole forming an *alpha* towards the toe, and an *omega* towards the heel.

On the top is a large vase (*askos*) in shape of a wine-skin, profusely decorated with statuettes, Victories, Medusa-heads, and horses (see also Cases 40–42, 49, 50); a beautiful group of girls playing at knuckle-bones (*astragali*); and a vase resembling the prow of a ship.

[A. S. M.]

[Leaving the Room of Terracottas by the *eastern* doorway, the visitor may turn to the left, and, before continuing the circuit of the Upper Floor, may examine the Indian sculptures which line the walls of the Principal Staircase.]

PRINCIPAL STAIRCASE.

INDIAN SCULPTURES.

On the walls of the Staircase have been arranged some of the sculptures from the great **Buddhist tope at Amaravati**, on the river Kistnah, in Southern India, chiefly collected by Sir Walter Elliot, K.C.S.I., and transferred to the British Museum by the India Office in 1880.

A Tope is a shrine peculiar to the Buddhist religion, and may have been suggested by the tumulus and surrounding circle of stones of the early Turanian races. In the centre is a solid dome-shaped structure, termed a *dagoba*, enclosing one or more small chests with relics of Buddha or of his principal followers. This is generally surrounded by an elaborately-carved rail.

The Amaravati (ambrosial) Tope is believed to have been erected by one of the Rajahs of the Nagas or Serpent Worshippers, and representations of them and of the sacred Naga, or seven-headed serpent, are not infrequent among the carved designs. There is some dispute as to the exact date of its erection and, from the difference of styles in the ornamentation, it is probable that its construction extended over some centuries. Mr. James Fergusson is disposed to place the date of its construction **between A.D. 200 and A.D. 400.**

The diameter of the whole structure was nearly 200 feet, but there is an uncertainty as to the size of the central dagoba, the centre of the mound having been removed by a rajah of Chintapilli about seventy years since to make place for a large tank.

Attention was first called to these remains by Colonel Mackenzie, who visited them in 1796, and again in 1816 and 1817, when he conducted extensive excavations and had drawings made of the sculptures thus brought to light. In 1845 Sir Walter Elliot made further excavations at the spot, which resulted in the discovery of the marbles here exhibited. Mr. James Fergusson has described all that were known to him in his work "Tree and Serpent Worship," London, 1868 and 1873. In 1877 further excavations were made in the tope by order of the Government of Madras, under Mr.

Robert Sewell, who has published a report on the subject, and subsequently by Dr. James Burgess.

The sculptures may be divided into three classes; the older and coarser slabs are considered to have formed part of the central Dagoba. The delicately carved slabs representing topes lined an internal wall, which either formed the base of the platform of the Dagoba or an inner enclosure. The large upright slabs and intervening discs formed the outer rail, which was surmounted by a rich frieze and sculptured on both sides; the inner face (that exhibited) being much richer than the other. The inscriptions are in the Pali language, and record the names of the persons at whose cost the various portions were erected.

The subjects are very varied and difficult to identify; many of them seem to refer to local events in which the Naga monarchs appear. Others illustrate events in the life of Gautama Buddha, the founder of Buddhism (who is considered to have lived from 623 to 543 before Christ), or events from Jatakas, or tales of what was believed to have occurred to him when a Bodhisat in a previous state of existence.

In the two cases on the first flight of the Staircase are other sculptures from the same tope.

In that on the South side are:—A disc from the Great Rail, representing worshippers adoring Buddha as typified by a flaming *stelè*; and a frieze representing the Great Renunciation of Prince Siddartha, who afterwards became Gautama Buddha. These were presented by the Right Hon. Sir M. E. Grant Duff, G.C.S.I., when Governor of Madras, 1885.

The Case on the North side contains sculptures also from Amaravati, representing a series of animals, etc., which appear to be earlier in style than the generality of the carvings, and may be the remains of an older rail of the tope.

[On reaching the top of the Principal Staircase, the visitor enters the Prehistoric Saloon.]

PREHISTORIC SALOON.

It has been usual to divide **Prehistoric Antiquities** into the following classes :—

I. PALÆOLITHIC STONE PERIOD.—The most ancient remains of man hitherto brought to light : chiefly found in river gravels known as Drift, or in caves ; the former probably the more ancient. The implements are formed of flint, quartzite, bone, and deer's-horn ; the stone never ground or polished. With them, bones of animals, some extinct, some that have migrated. The cave remains include artistic drawings of animals on bone, deer's-horn, and stone.

II. NEOLITHIC STONE PERIOD.—Divided from the former by a distinct gap. The stone implements often ground, though many are only chipped, according to the use to which they were to be applied. Pottery slightly burnt, but often much ornamented. The fauna is that now existing, but with numerous bones of the Aurochs (*Bos primigenius*), now nearly extinct. Burials with or without cremation.

III. BRONZE PERIOD.—The implements and weapons made of bronze, a mixture of copper and tin. The use of stone continued for certain purposes, probably for arrow-heads, scrapers, etc. Pottery like the last-mentioned, but finer. Burials chiefly with cremation.

IV. EARLY IRON PERIOD.—Bronze replaced by iron for implements and weapons, but still largely used for ornaments, vessels, shields, etc. Many of the latter exquisitely wrought, and with ornaments derived probably from the Greeks through the Etruscans, but much modified. Pottery chiefly dark brown or black ; better baked, made on the wheel, but less ornamented. Burials with and without cremation.

All these periods are anterior to the Roman occupation of the countries in question, but have commenced at different times in different countries, and there may have been overlaps.

The Prehistoric Saloon is irregular in form, consisting of a central portion, with a large wing to the North, and a smaller one to the South. The central portion contains remains of Class I., the Palæolithic Stone Period. In two projecting cases, however, near the entrance, have been placed together stone and bronze implements, as well as sepulchral pottery, from India.

The North wing contains Neolithic Stone implements and bronze objects (Classes II. and III.) from the British Islands and various parts of Europe, including a few of both periods from Western Asia.

In the South wing is a large central Case with antiquities found in the Swiss and French lakes, belonging to Classes II. to IV.; the Late Celtic Antiquities of Britain, etc. (Class IV.), which are of the Iron Period; and separate Cases with stone implements from Egypt and other parts of Africa, and with stone implements and pottery from Japan.

[Before describing in detail the contents of the Cases, it may be well to notice some objects not belonging to the Prehistoric Collections, but which have been placed here for want of other available space, or require to be seen on both sides :—

1. In the central opening from the staircase, a remarkable clock in the form of a tower of copper gilt, with elaborate engraved designs, several dials, figures that move as the clock strikes, etc. It was made in 1589 by Isaac Habrecht, who constructed the celebrated clock at Strassburg. The pendulum is a subsequent addition. Bequeathed by Octavius Morgan, Esq.

2. One of the slabs from the Buddhist tope at Amaravati. It has been twice used; on one face is sculptured a good example of a tope, like those on the staircase; on the back are remains of a much more ancient carving representing Devis adoring Buddha, who is symbolized by feet on the footstool of the throne under a tree. This slab probably belonged to an older tope at Amaravati, of which a few other portions are among the sculptures.

3. A stone capital of a column formed of two lions, back to back, and covered with Bactrian Pali inscriptions, recording that the pillar

had been erected by a lady of the family of satraps residing at Mathura, on the river Jumna, where it was found. Probable date about A.D. 50. Bequeathed by Pandit Bhagwânlâl Indraji of Bombay.

4. A standing stone or slab with rude ornaments on one face, a Latin inscription on the other, and Ogham characters on the edges. It appears to be in memory of a man named Macutrenus, and was found in the parish of Defynnock, co. Brecon, in 1876.

5. Bust of Henry Christy, F.S.A., F.G.S., the founder of the Christy Collection; by Thomas Woolner, R.A. Presented to the Trustees of the Christy Collection by Alexander Christy, Esq.

Henry Christy was born in 1810 and died in 1865. By his will he bequeathed his various collections to Trustees, who presented his extensive series of Prehistoric Antiquities and Ethnography to the British Museum. The Collection was exhibited for some years at 103, Victoria Street, Westminster, and removed to the British Museum in 1883.]

PALÆOLITHIC STONE PERIOD.

Cases **56–60.** Flint implements of a flattened pear-shaped form, pointed at one end, or oval, discovered in the Drift gravels of England. These are arranged in accordance with the existing river beds, though in most cases derived from gravel deposited at a higher level than that of the present rivers, but at a time when the general features of the country are presumed to have been much the same as now. With these implements are discovered the bones of the mammoth, the woolly-haired rhinoceros, and other animals now extinct, or which have migrated to colder regions. Among them may be specially noticed a flint implement found at the close of the seventeenth century in Gray's Inn Lane with a mammoth tooth. It was then regarded as made by man, but its presence was explained by the theory that it was the spearhead of a Briton who had killed a Roman elephant.

Cases **51–55.** Similar implements from the Drift gravels of France and Spain; many of the former have been discovered at St. Acheul, near Amiens, at eighty feet above the level of the present river.

Three **Central Cases, P, Q** and **R.** Remains from the Caves. The English specimens (Case **R**) which are rare, consist of antiquities discovered at various levels in the well-known Kent's Cavern, near Torquay, where the earlier specimens were sealed in with stalagmite. The objects found above the stalagmite are of various dates, showing that the cave continued to be inhabited to a late time. The older stone implements are somewhat of a Drift type; one or two harpoon heads of deer's horn have been found, resembling those from the French caves, but no drawings or sculptures have as yet been discovered. The other English specimens are from caves near Creswell Crags in Derbyshire, including a slight sketch of a horse, quite in the same style as the French examples, and from Torbryan, in Devonshire.

The more important remains are those from the French caves, of which the Museum possesses three collections, besides a few smaller series.

1. Case **P.** From Dordogne, chiefly from the Caves and Rock-shelters on the banks of the Vézère, explored by Mr. Christy and M. Lartet in 1863–64, of which a full account has been published in "Reliquiæ Aquitanicæ." Among these may be noticed a portion of a mammoth tusk, on which is represented a mammoth. This is a cast, as in accordance with Mr. Christy's wish the original has remained in France, and is deposited in the Musée d'Histoire Naturelle in Paris. Sculptures and outlines of horses, reindeer, and other animals, some of which have formed the handles of pointed instruments; barbed fishing spears elegantly shaped, well-formed needles of bone, and numerous flint implements. The latter are usually of small size, and made by chipping only.

In Case **T** is a piece of the stalagmite flooring of the cave at Les Eyzies, showing the way in which the bones and flints occur.

2. Case **Q**, upper part. A similar collection excavated by the Vicomte de Lastic in a cavern facing Bruniquel on the River Aveyron. A notice of this discovery was published by Sir Richard Owen in the "Philosophical Transactions," 1869. The collection was obtained by purchase in 1864.

3. Case **Q**, desks. Another collection from Bruniquel itself, on the opposite bank of the Aveyron, excavated by M. Peccadeau de l'Isle, and acquired by the Trustees of the Christy Collection in 1887. This includes three very remarkable sculptures: two representing reindeer are carved in mammoth ivory; the third, less good in execution, represents a mammoth, and is carved in reindeer horn.

There are likewise, in Case **R**, smaller series from the Belgian caves; from deposits of uncertain date near Beyrout, and at Bethlehem, as well as knives, etc., chiefly of chert, from Egypt.

INDIAN ANTIQUITIES.

Two projecting Cases, **79–95**, contain various prehistoric, and non-historic, remains from India. Rude implements of Drift type found in the Laterite beds, the age of which has not been determined owing to the rarity of fossils. A large series of ground stone axes mostly presented by J. H. Rivett-Carnac, Esq.; siliceous cores for making flakes, from Jubbulpore and the valley of the Indus; and numerous specimens of sepulchral pottery, bronze vessels, etc., from the tumuli on the Nilgiri Hills, Southern India, the exact age of which has not been determined; the latter were chiefly collected by Sir Walter Elliot, K.C.S.I., and T. W. Breeks, Esq.

Cases **96–98.** A series of copper implements, part of an extensive hoard from Gungeria, Central India, presented by Captain A. Bloomfield. Remains from China, Cambodia, Burmah, Java, etc.

NEOLITHIC STONE PERIOD, BRITISH.

This section begins at Case 1 in the Northern wing.

Cases **1, 2.** Remains from the ancient flint workings at Cissbury, Sussex, and Grimes Graves, Weeting, Norfolk. The latter excavated and presented by the Rev. W. Greenwell, F.R.S. Below are collections from factories in Kent and Ireland.

Cases **3, 4.** Small flint implements, chiefly arrowheads and scrapers from England and Ireland; below, stone axes or celts from Ireland.

Case **5.** Curious objects discovered by R. D. Darbishire, Esq., in Ehenside Tarn, Cumberland, consisting of stone axes, finished and unfinished, a stone axe with its original wooden handle, grinding troughs, wooden implements, etc.

Cases **6, 7.** Stone and flint axes from England, Scotland, and Ireland.

Table-Case **A.** A selection of the leading types of the stone and flint implements from the British Islands, as well as some rare forms.

Table-Case **B.** Pierced axes of stone from the British Islands, some of which may belong to the Bronze Period.

BRONZE PERIOD, BRITISH.

The remainder of Table-Case **B** contains cakes of metal, and moulds of bronze or stone in which bronze implements and weapons have been cast. Also a series to illustrate the mode in which stone and bronze axes have been fastened into their handles. There is a stone axe with its original handle (now much warped), found in the Solway Moss, a cast of the stone axe and handle from Ehenside Tarn, an ancient wooden handle for a bronze axe from Hallein in Southern Germany, and various modern specimens as examples of the mode in which bronze axes are believed to have been hafted.

Cases **8, 9.** Hoards containing portions of copper cakes, bronze implements, more or less broken, found together in various parts of Britain, probably collected by ancient bronze-founders to be re-melted.

Cases **10, 11.** A similar collection, part of a very large hoard of the same nature from Dowris, King's County, Ireland. This includes some of the bronze vessels in which the various articles were deposited, broken bronze swords, spearheads, trumpets, axes, etc., as well as some unfinished bronze bells, not hitherto discovered elsewhere. The bulk of the hoard is in the possession of the Earl of Rosse.

Cases **12, 13.** Bronze shields from England, Wales, and Ireland, and two fine Irish trumpets.

In the lower part of Cases **8–13** are arranged, according to type, the bronze axes or celts found in the British Islands. The earliest,

sometimes of pure copper, are simple wedges resembling flat stone axes. The sides of these are then slightly thickened so as to form side ridges or flanges; the centres are next raised, which ultimately produces a stop ridge to prevent the handle from being driven too far. The side ridges are sometimes greatly developed and beaten down so as to form a double socket; a loop is added so as to prevent the axe falling off the handle; and finally a single hollow socket is produced into which the handle enters. Those of the latter class have almost always a loop at one side.

In the upper part of Case **14** is a fine bronze caldron with two ring-handles, found in the Thames.

Table-Case **D.** A selected series of bronze axes arranged according to types, as well as hammers, gouges, knives, and sickles, of the same metal. Also bronze spear-heads of various types.

Table-Case **C.** Bronze daggers and swords.

Table-Case **E.** Bronze antiquities from the Thames.

To many of the specimens of bronze and stone are added small labels with "Evans, Stone," or "Evans, Bronze," being references to the figures in "Ancient Stone Implements of Great Britain," 1872, and "Ancient Bronze Implements of Great Britain and Ireland," 1881, both by John Evans, F.R.S., F.S.A.

At the ends of several of the table-cases are placed reduced models of megalithic monuments, and large urns.

BRITISH SEPULCHRAL ANTIQUITIES.

These occupy Cases **14–30**, the upper shelf of Cases **6–9**, **12**, **13**, and Table-cases **F** and **H**. They are divided into two portions: those from the General Collection, Cases **14–20**, and those from the Greenwell Collection, Cases **21–30**. Some of the urns are, no doubt, of the Neolithic Stone Period, as implements of flint and stone have usually been found with them; but with others bronze articles, though all of early types, have been discovered. As yet no bronze sword or socketed celt has been found in a British tumulus, in which the bodies seem to have been deposited both unburnt and after cremation.

The following classification of the sepulchral pottery has been adopted, though the names are somewhat arbitrary and conjectural:—

1. *Sepulchral Urns.*—In these the burnt bones are usually deposited. They are sometimes of large size, and often have overhanging bands round the rims.

2. *Food Vessels.*—Smaller in size and of different proportions from the sepulchral urns, and mostly ornamented with impressed cord patterns or incised lines.

3. *Drinking Cups.*—These are of a different shape from the last, much thinner, and generally highly ornamented.

4. *Incense Cups.*—The forms of these small vessels are very varied; they often have holes in the sides, and are sometimes in open work. Their name is purely conjectural. It has been suggested that they were used to convey the burning charcoal with which the funeral pyre would be lighted.

In Case **14** is a very large sepulchral urn with two loops, from Cornwall, and an urn found in a barrow in Anglesey, where Bronwen the Fair, aunt to Caractacus, is stated to have been buried. The bones found in it were those of a female, but the urn is probably of a much more ancient date.

Table-Case **F.** Small relics found in British barrows, and a small series of bronze ornaments.

Cases **21–30.** The Greenwell collection comprises numerous specimens of all the classes of sepulchral vessels of pottery above mentioned, together with the various flint, stone, and bronze implements, personal ornaments, etc., discovered with them. These objects have been excavated by the Rev. William Greenwell, F.R.S., during twenty years of explorations in ancient British barrows (as recorded in his work on "British Barrows," Oxford, 1877), extending to 234 barrows, of which 171 were in Yorkshire, 2 in Cumberland, 20 in Westmoreland, 31 in Northumberland, 1 in Durham, and 9 in Gloucestershire. Together with these are other specimens from the same collection, either not discovered by Mr. Greenwell himself, or not recorded in the work above mentioned. The Roman numerals up to ccxxxiv. on the labels refer to the numbers of the barrows in Mr. Greenwell's work; the higher numbers, to the continuation of his work, in "Archæologia," vol lii., p. 1.

Table-Case **H.** Here will be found a series of the smaller Barrow remains from the Greenwell collection.

NEOLITHIC STONE PERIOD OF THE CONTINENT OF EUROPE.

These antiquities are chiefly confined to the Wall Cases **37–50,** where they are arranged in a reverse way, beginning with Case **50,** so as to bring the specimens from France as near as possible to the British series, and to place the foreign sepulchral pottery next to the pottery from Britain.

Before describing the contents of these Cases, it may be as well to notice Table-Case **G,** where will be found selected examples of stone implements from the Continent, among

which are the leading types of each country, as described on the labels. With them are a few curious examples of the superstitious use of stone implements, including a remarkable jade celt, believed to have come from Egypt, on which the Gnostics have engraved inscriptions and figures to render the charm of the more ancient axe of greater potency.

Cases **48–50.** Stone axes, etc., from France, including numerous examples from Brittany. There is also a series of large flint cores, from Pressigny in Poitou, prepared to make long flakes with a central ridge.

Case **47.** Stone implements from Holland and Belgium; the latter are chiefly from Spiennes, where there seem to have been flint pits like those at Cissbury and Grimes Graves.

Case **46.** Germany; above, a few casts of Russian specimens.

Cases **40–45.** A large series of flint and stone implements from Sweden and Denmark, exquisitely chipped. They have been found in graves or peat mosses.

Case **39.** Italy and Portugal.

Case **38.** Greece and Spain; among the former obsidian flakes and cores may be noticed.

Case **37.** Various antiquities from the caves at Gibraltar, which seem to have been inhabited by man from a very early period. Below are specimens of pottery from a cave in Spain, excavated at the expense of the executors of the late Mr. Christy.

Over these cases are some specimens illustrating the use of stone in modern times. These consist of a threshing machine from Aleppo, set with flint flakes; and two others from Madeira and Teneriffe, set with pieces of lava; also two large pounders, set on handles, which are employed in Orkney to break up salt fish, for which stone is considered more suitable than iron.

BRONZE PERIOD, FOREIGN.

Table-Case **J.** Implements and weapons of bronze from France and Italy.

Table-Case **L.** A similar series from Hungary and Germany.

Table-Case **N.** Bronze weapons, implements, and ornaments from Denmark.

Table-Case **M.** Stone and bronze implements from Greece and Asia Minor, and bronze implements from Cyprus, Greece, Persia, and other parts of Continental Asia.

FOREIGN SEPULCHRAL ANTIQUITIES.

These occupy Cases **31–36,** and Table-Cases **K** and **O.** The German specimens are of very uncertain date; some

resemble the vessels from English barrows, while others may probably be as late as Teutonic times.

In Case **36** and lower part of Case **35** are some remarkable vessels found in ancient dwellings and graves in the South-east of Spain, by the MM. Siret, and illustrated in their work, "Les Premiers Ages du Métal dans le sud-est de l'Espagne." (Antwerp, 1887.)

Table-Case **O**. Bronze weapons and ornaments from the Siret Collection and from various parts of Spain.

Table-Case **K**. Sepulchral antiquities from the Dolmens of Brittany, chiefly excavated by the Rev. W. C. Lukis; and fragments of sepulchral pottery from the Dolmens of Drenthe, in Holland.

Returning to the Southern wing the visitor comes to

AFRICA.

Cases **61, 62.** Stone knives, axes, etc., from Egypt, some of them remarkable examples of skill in chipping siliceous materials. A series of stone axes from West Africa, and rude flakes and implements from South Africa, of which the age is uncertain; but they include one or two implements of a Drift type, said to have been found at a great depth.

JAPAN.

Cases **77, 78.** Pottery found in the Island of Yezo, or in Kitchen-middens in Japan itself, all apparently anterior to the existing Japanese race; also stone implements, arrow-heads, etc., from Japan and Yezo, referred by the Japanese to the mythical Kami period, and considered by the natives to be thunder-bolts or the arrow-heads of spirits.

LAKE ANTIQUITIES.

The large central Case **S** contains the antiquities from the lakes of Switzerland and Savoie, including objects of the Neolithic Stone period, the Bronze, and Early Iron periods. These antiquities are of great interest from the light they have thrown on the life of the early inhabitants of Europe. We find here their stone axes with horn sockets, and models of the wooden handles, fishing nets, woven stuffs, numerous implements; the baked clay with which the huts were lined, and many remains of the cereals and fruits in use, all of which have been preserved by the mud of the lakes. The Swiss specimens are chiefly from the Lakes of Constance, Neuchâtel, and Bienne. The specimens from Savoie were collected in the Lake of Bourget by Professor L. Rabut, and are chiefly of the Bronze period. Some of the pottery is very elegantly formed and decorated.

EARLY IRON PERIOD.

Cases **65–72.** To many antiquities of this period the term Late Celtic has been applied. Their probable date is from 300 B.C. to 100 A.D. Numerous horse-trappings are found which are frequently ornamented with enamel, confirming a passage in Philostratus (Icones, I. xxviii.), who says that the Barbarians who live *in* the ocean pour colours on heated brass, and that they adhere, become as hard as stone, and preserve the designs that are made in them. Their horses were no doubt harnessed to chariots, of which the iron wheel tyres have been found both in England and France. The swords are of iron, with sheaths of iron or bronze. The ornaments are very peculiar, of a kind that has been termed trumpet-pattern, possibly derived by a slow series of changes from the antefixal ornament of the Greeks. The most remarkable specimens are the following :—A large shield, found in the River Witham, Lincolnshire, on which has been a figure of a boar in some other material; the red bosses are of coral. Another shield, smaller in size, and with elegant ornaments, and bosses in red opaque glass, found in the Thames; a helmet of bronze, with two horns and red opaque bosses, also found in the Thames; and a helmet of a somewhat classical shape, of which the history is unknown.

The pottery is of good form, dark in colour. The series of urns along the upper shelf is from a cemetery at Aylesford, Kent, from whence have been derived a bucket and two bronze vessels, on the central shelf.

[The doorway on the east of the South wing of the Prehistoric Saloon leads into the Anglo-Saxon Room, and thence into the Anglo-Roman Room.]

ANGLO-SAXON ROOM.

This Room contains **Saxon Antiquities** from England, a small collection of **Teutonic remains** from the Continent, and a series of **Irish relics** of the same period.

Case **28.** Contents of the remarkable Anglo-Saxon grave found in 1883 in a large barrow at Taplow, Bucks. Presented by the Rev. Charles Whately.

Cases **29** to **35.** Antiquities discovered in Anglo-Saxon cemeteries, chiefly of an early period of the Saxon occupation. These are from Kempston, Bedfordshire; Long Wittenham, Berkshire; Longbridge, near Warwick; Brooke, Norfolk; Harnham Hill, near Salisbury, etc.

In Case **35,** glass vessels found in Anglo-Saxon cemeteries.

Cases **20–21.** A collection of Saxon antiquities found in the King's Field at Faversham, Kent. Bequeathed by William Gibbs, Esq., to the South Kensington Museum. Transferred on loan, 1895.

Case **22.** LATE SAXON antiquities, among which may be noticed a cross with Runic inscription from Lancaster; several inscribed stones from Hartlepool; a bucket found full of coins at Hexham, Northumberland; and some curious antiquities discovered in Cornwall.

Cases **23** to **25.** FOREIGN TEUTONIC, including a large series of remains excavated by Dr. Bähr in graves in Livonia.

Case **26.** SCANDINAVIAN, of later Iron Age.

Case **27.** IRISH antiquities. On the middle shelf are Irish ecclesiastical sacred bells, including the Barnan Coulawn which belonged to St. Culan, brother to Cormac, King of Cashel, who died in 908; also a crozier connected with Kells, and dating from about A.D. 1050.

Table-Case **G.** Chiefly objects found in cemeteries. Compartment 1, Berkshire and Kent; 2, Kent; 3, Isle of Wight. All these show great similarity of style. 4, 5, Anglo-Saxon and Scandinavian swords, including a knife-sword with a Runic inscription, and a knife from Kent bearing the names of the maker and owner. 6, objects from a cemetery at Sleaford, Lincolnshire.

Table-Case **H.** Compartment 1, objects chiefly found in the Eastern counties; 2, from various counties, including spearheads of varied forms; 3, later Saxon antiquities—the matrices of the seals

of Ethilwald, Bishop of Dunwich, Aelfric Earl of Mercia, and Godwin the King's Thane; two finger-rings and part of a shrine inscribed with runes; 4, some of the choicer objects from Faversham, most of them from the Gibbs Bequest; 5, objects found on the Continent, of the same period as those from England, and made by a kindred people; 6, brooches and pins from Ireland.

Under a glass shade near the door is a casket carved out of whale's bone with various subjects and inscriptions in Anglo-Saxon runes, probably of Northumbrian work. The subjects are:—Romulus and Remus; the Adoration of the Magi; the taking of Jerusalem; and a scene from the Teutonic legend of Egil, brother of Wayland Smith.

ANGLO-ROMAN ROOM.

The antiquities in this Room illustrate the **Roman occupation of Britain**, which commenced with the Claudian conquest in **A.D. 43**, and ended **A.D. 410**, when the Roman officials quitted this country, thus lasting a period of **367 years.**

These remains differ but little from the Roman antiquities found on the Continent; but it has been thought desirable that they should form a separate collection, as connected with the history of the British islands.

Cases **1, 2.** CONTENTS OF TOMBS. Case **1.** Various groups of sepulchral pottery, chiefly from Colchester, arranged as discovered. Contents of four Roman sarcophagi which are in the Roman Gallery on the ground floor. Tomb formed of large tiles, from Old Windsor; presented by Her Majesty the Queen. Case **2.** Remarkable collection of sepulchral cists, found in Warwick Square, Newgate Street, London, and deposited by Messrs. Tylor and Sons. Below is a small leaden coffin from East Ham, and leaden cists.

Near these cases are shelves on which are placed four leaden coffins found in the neighbourhood of London.

Case **3.** GLASS. In the lower part of the case a continuation of the sepulchral series, including vessels of glass. Above are glass vases of various kinds, the most remarkable of which is a cup from Colchester with a chariot race.

Cases **4, 5, 6.** METAL WORK. **Case 4. Figures of gods**, etc.,

including statuettes found in the Thames, a fine figure of Hercules of bronze gilt, an archer from Queen Street, Cheapside, and three remarkable figures of Mars. Above are casts of two large heads from Bath, a silver dish, and several pewter ones. Below, bronze vessels; and cakes of copper from the Paris mines, Anglesey. Case **5.** Three bronze helmets; specimens of Roman enamelling, including the remains of the enamelled vase discovered in the Bartlow Hills, Essex. Above and below, pewter dishes and other vessels found in Suffolk. Case **6.** Cakes of pewter, and an ingot of silver, with stamped inscriptions; a stake from a place called Coway Stakes, where Cæsar is supposed to have crossed the Thames; iron implements of different kinds, antiquities discovered in caves in Yorkshire, weights for steelyards, and other small remains.

Case **7.** SCULPTURE. A marble statue of the goddess Luna, found at Woodchester, as well as several other sculptures from the same locality; figures in pipe-clay chiefly found at Colchester; specimens of various kinds of foreign marbles used to decorate the walls of the houses; and hand mills of Rhenish stone.

Case **8.** PAINTING, ETC. Painted stucco chiefly from Roman houses in London; above, stone roofing tiles; below, antiquities excavated in Kent by Mr. George Payne, F.S.A.

Case **9** also contains antiquities from Mr. Payne's excavations in Kent; including glass vessels, a fine jug and other objects of bronze, from a Roman site at Bayford; and, below, pottery from a cemetery at East Hall, Murston.

Along the top of the range of cases just described are some Roman altars, chiefly from Gloucestershire; and on the other side some large vessels of pottery.

On the East wall are portions of a Roman pavement found in building the East India House in Leadenhall Street, London; on a stand below a remarkable series of pigs of lead, chiefly bearing the names of the emperors in whose reigns they were made. The earliest has the name of Britannicus, the son of Claudius; the latest that of Antoninus Pius.

Near the door is a statuette of Atys, found in Bevis Marks, London.

Case **10.** EARTHENWARE flue tiles, water pipes, etc.

Cases **11** to **19.** ROMAN POTTERY of various kinds. Case **11.** Amphoræ and their handles, which often bear inscriptions; mortaria, generally stamped with names; and other coarse wares. Case **12.** Specimens of yellow wares. Cases **13, 14, 15.** Grey ware. Case **16** Ornamented pottery, showing the various modes of decoration applied to ceramic productions by the Romans; specimens of Caistor ware. Case **17.** Pottery found in England on the site of kilns; these are chiefly from the New Forest, the Upchurch marshes, Lincoln, and Caistor, Northamptonshire. At the bottom of the case are models of Roman kilns found at Worcester and Shoebury, Essex. Cases **18, 19.** Samian ware, so-called as being made in imitation of the

ancient pottery manufactured in the island of Samos. Most of the specimens found in England were probably made on the Continent, chiefly in Auvergne.

Table-Case **A.** PERSONAL ORNAMENTS of various kinds, such as brooches, armlets, hairpins, etc., and objects made of jet or Kimmeridge shale.

Table-Case **B.** ROMAN IMPLEMENTS, such as steelyards and their weights, oculists' stamps, locks and keys, toilet implements, instruments for writing, spinning, etc.

Table-Case **C.** METAL WORK. Various remains found at Ribchester and Capheaton; votive offerings to Mars and Vulcan; a fine bronze saucepan with the name of the maker, BODUOGENUS; and a colossal bronze hand from the Thames.

Table-Case **D.** Diplomas given to soldiers for service rendered; an iron sword with remains of its bronze sheath, found in the Thames; four bronze bosses of shields, and a remarkable centre of a shield, with the name of the soldier to whom it belonged, as well as other illustrations of the military art. Some fine vessels of bronze and silver.

Beneath this Case is a large mill of Rhenish stone, found at Poole.

Between the Table-Cases **C** and **D** are three remarkable objects, viz.: a colossal bust of the Emperor Hadrian, found in the Thames, a bronze figure of an imperial personage, from Barkway Hall, Suffolk; and a fine helmet from Ribchester.

Table-Case **E.** Small specimens of glass; votive tablets from Stony Stratford, Bucks; terracotta moulds for casting false coins; and a collection of leather shoes, chiefly found in London.

Table-Case **F.** Fragments of pottery illustrating rare wares or unusual decoration, and a series of lamps.

Against the wall are two milestones from Wales, and an altar from Winchester.

[Returning to the Prehistoric Saloon, and turning to the right, the visitor enters the Mediæval Room, and thence the Asiatic Saloon.]

MEDIÆVAL ROOM.

[The Cases in this room being in the course of reconstruction the numbers on the old Cases on the South side of the room will have to be altered, and their contents will shortly be removed. For this same reason the pictures have been temporarily displaced.]

On the walls of this room are hung a certain number of portraits, from the remainder of the large collection formerly in the Museum, of which the greater part was transferred to the National Portrait Gallery and a small number to the National Gallery.

Those on the South side are of Englishmen or persons connected with this country. In the centre is a portrait of George II., in whose reign the British Museum was founded, and by whom the old Royal Library was presented; painted for the Trustees of the time by Shackleton. To the right of this are six portraits of personages to whose collections the formation of the Museum is due. These are three members of the Cotton family, Sir Robert, Sir John, and Sir Thomas Cotton; a full length of Sir Hans Sloane; and half lengths of two Harleys, Robert, Earl of Oxford, by Kneller, and Edward, Earl of Oxford, by Dahl.

Those on the North side are foreign.

The room contains such specimens of **Mediæval and more recent Art** as the Museum possesses, excepting the collections of Glass and Pottery, which are placed in other rooms.

The specimens are arranged partly by their material, and partly by their use.

Cases **1–9. Arms and Armour.** This collection is chiefly derived from a bequest made in 1881 by William Burges, Esq., A.R.A. Cases **1–3.** Arms of several kinds, including a fine cross-bow, a blunderbuss inlaid with ivory, etc. Cases **4–9.** A range of helmets of various dates, commencing with bascinets of the fourteenth century. Body armour, some of which was formerly in the Meyrick

Collection at Goodrich Court; two remarkable jazerine suits, made of iron plates covered with canvas. Case **7.** Shields. A fine French shield, painted and gilt; the centre of a steel shield embossed, formerly considered to be Roman, and known as the "Parma Woodwardiensis." An Italian anvil, stirrups, etc.

Cases **10–18. Metal work.** Some fine specimens of Oriental work from the thirteenth century downwards, inlaid with silver or gold; later specimens, made probably at Venice by Oriental workmen, and others altogether in the Venetian taste. These were chiefly bequeathed to the Museum by John Henderson, Esq., F.S.A., but a few were obtained with the Blacas Collection. In Cases **17, 18** are some early ewers of quaint shapes, and a fine pewter dish and ewer made by Gaspar Enderlein.

Cases **19, 20. Metal work,** chiefly continental. Bust of Socrates, and other bronzes of the Renaissance period; dated mortars and bells.

Cases **21–26. Clocks and Astrolabes,** mostly given or bequeathed by Octavius Morgan, Esq. Two of the clocks deserve notice: one is in the form of a ship, and was made for the Emperor Rudolph II. (1576–1612); the other was made at Cracow by Lucas Weydman (Case **13**). Among the astrolabes is one made for a Sultan of Damascus in 1235; another for the latitude of London about 1290, and an English specimen made by Blakeney, 1342.

Cases **17, 18.** [Old numbers, South side.] **Ecclesiastical metal work.** Italian painted enamels. Early **Limoges enamels,** including a very fine marriage casket, several croziers, pyxes, candlesticks, etc., dating from 1250–1350.

Case **19.** Italian painted enemals; candlesticks of English enamel of the seventeenth century.

Case **20. Painted enamels** from Limoges, of the sixteenth century. A fine frame presented by Major-General Meyrick, several tazzas from the Bernal Collection, and three specimens from the Fountaine Collection. Below, specimens of enamels made at Battersea and Liverpool.

Cases **21–22. Paintings.** The most remarkable of these are from the walls of St. Stephen's Chapel, Westminster, executed about 1356; presented by the Society of Antiquaries.

Cases **23–26. Carvings** in various materials, chiefly **ivory;** among them the following are deserving of special notice:—The figure of a Roman consul, from the Fountaine Collection; four Italian bas-reliefs, with subjects from the Passion; a triptych and a leaf of a double tablet, with the arms of John Grandison, Bishop of Exeter, 1327-1369, no doubt of English work; a very large German triptych; a large seated figure of the Virgin; a Deposition from the Cross, and a very minute carving by Christof Angermaier, 1616. There is also a good series of carvings of the early fourteenth century, probably French. Many of the ivories were from the collection formed by William Maskell, Esq.

Cases **27, 28. Carvings.** German bas-relief, with the Adoration of the Magi; busts in jet of Henry VIII. and his daughter Mary; bas-relief of the prophecy of the Tiburtine Sibyl to the Emperor Augustus; three casts taken after death, one of Oliver Cromwell (?), another of Charles II., and the third of Charles XII. of Sweden.

Cases **29, 30. Caskets** of ivory, wood, leather, etc., and other specimens of leather work, chiefly from the Meyrick and Burges Collections. Clog almanacs and Runic calendars; pair of mallets and ball used in the game of pall mall.

Cases **50–52. Sepulchral remains.** Part of a very fine Flemish brass of a bishop or abbot, fourteenth century; a French brass to the Bailly of Jeumont, 1547; portions of two large Flemish stone slabs; and a leaden case for the heart of Sir Henry Sidney.

Table-Case **A. Historical relics, etc.** Enamelled plate, dated 1537, with arms of Edward Seymour, afterwards the Protector Somerset; garter plates of Sir William Parre, Marquis of Northampton, brother of Katherine Parre, dated 1552, and defaced when he was attainted in 1553, and of Sir Anthony Browne, dated the 32nd year of Henry VIII.; coffin plate of Mary of Modena, wife of James II.; collar of the Russian Order of St. Andrew; an ivory hat which belonged to Queen Elizabeth; the Lochbuy brooch; the punch-bowl of Robert Burns; the state sword of Hugh, Earl of Chester, and another made for Edward V.; hourglass of Stephen Bathori, King of Poland; dial of Robert Devereux, Earl of Essex; shrine given by Margaret, wife of Edward I., to her step-daughter Isabella of France; quadrant of Richard II.; astrolabe of Henry VIII.; quadrant of Edward VI.; astrolabe of Henry, Prince of Wales, son of James I.; casket, carved from Shakespeare's mulberry-tree, and presented to David Garrick; foundation stone of an ancient church in Venice; **Russian metal work and enamels** chiefly from the collection bequeathed by John Henderson, Esq., F.S.A., consisting of drinking cups, etc.; fine head of a boar-spear, sword pommels, and powder flasks; **enamelled badges** for horse trappings, and pouches and their fittings.

Table-Case **B. Moulds and Stamps.** Clog almanacs, tablets etc.; locks and keys; spoons, knives, and their cases; sets of English fruit trenchers, with mottoes and devices, sixteenth century.

Table-Cases **C, D.** English and foreign **matrices of seals.** Along the centre of these cases are scales and weights.

Table-Case **E. Enamels** of various kinds. On one side German and Limoges enamels of the twelfth and thirteenth centuries, including a remarkable plate representing Henry of Blois, Bishop of Winchester, brother to King Stephen, probably made between 1139 and 1140; three English enamels, which seem to have belonged to Warden Abbey, Bedfordshire; and several Italian enamels. On the other side, a series of the later painted enamels of Limoges: the Sibyl by Leonard Limousin; twelve plates painted with the Story of Psyche, by Penicaud the third, from the Fountaine Collection; and

examples of various other artists. This series is continued in the upright portion of the Case.

Table-Case **F. Carvings in ivory** and other materials. Among these may be noticed writing tablets, including two leaves of consular **diptychs**, one representing the apotheosis of a consul, the other with a standing figure of an archangel. Heads of croziers, ivory and wooden combs, and ivory mirror cases, chiefly of the 14th century. Ivory medallion portraits, chiefly of English work. Portraits and other medallions, in stone, wood, etc.; talismans. Hone-stone carving of the birth of St. John, after Albert Dürer, to whom it was long assigned. Carving in stone and shell, of mediæval and later period.

In the upright portion are statuettes of wood, ivory, and other materials; cups of jasper; three engraved crystals of the Carlovingian period. Wax medallion and bronze medal of Michelangelo, executed by Leo Leone, and presented by C. Drury Fortnum, Esq., D.C.L.

Table-Case **G. Watches and sundials,** bequeathed by Octavius Morgan, Esq. The watches are arranged in order of date, and following the plan adopted by Mr. Morgan. They range from the early years of the 16th century to the beginning of the present century. The sundials embrace about the same period.

Table-Case **H.** A series of elaborate **keys** worn as badges of office by chamberlains in the various European courts; from the Morgan bequest. Brass tobacco boxes, chiefly with historical subjects; boxes and medallions of tortoiseshell and horn, stamped with dies, and representing historical personages and subjects, both English and foreign; presented by Lady Charlotte Schreiber and A. W. Franks, Esq. A number of finger rings of large size, with the names and emblems of various Popes. These rings are known as **Papal rings,** or 'Rings of investiture.' (Morgan Bequest.)

Table-Case **K.** A collection of **watches,** chiefly bequeathed by Lady Fellows; a series of sundials of various periods, and a number of ornamental plaques of metal, with subjects in low relief.

Table-Case **L.** Objects used in **games.** A very remarkable set of chessmen, of about the middle of the 12th century, made of walrus tusk, and found in the Island of Lewis, Hebrides. A number of Arab chess-pieces; draughtsmen of ivory and wood, including a large series in ebony and pear-wood, stamped with various devices; and sets of counters for play or calculations, and sets of counter-boxes, two of them beqeathed by Lady Charlotte Schreiber. At one end **enamels** made at Battersea, chiefly presented by Sir A. W. Franks, and a few German enamels.

ASIATIC SALOON.

This Room contains the following collections:—1. Works of art from China (Cases 100–113), from India and Persia (Cases 114–118), and from Japan (Cases 11, 15). 2. Oriental porcelain and pottery (Cases 16–96), occupying one-half the Room.

The upright central Cases and the Table-Cases belong generally to the sections near which they are placed.

JAPANESE ART.

Cases **11–15.** A collection of bronzes. The remainder of the Japanese specimens have been removed into the Ethnographical Gallery for want of space. A collection of sword guards on loan from Sir A. Wollaston Franks, and other small objects of Japanese art are in Table-Cases **G, H.**

A central Case a model in black lacquer with gilding of an O Mikoshi or shrine used in the Shinto worship of Japan.

CERAMIC COLLECTIONS FROM JAPAN AND CHINA.

This collection has been chiefly presented by Sir A. W. Franks. The greater part of it was on exhibition for some years at the Bethnal Green Museum, and of this portion an illustrated catalogue was published by the Science and Art Department.

The series commences with **COREAN** and **JAPANESE POTTERY**, as these include some of the most ancient specimens in the whole collection. This is followed by the productions of the later potteries of Japan, arranged by the locality of their manufacture; the Japanese porcelain also is arranged on the same system.

The next cases contain a small collection from Siam, etc., followed by Chinese pottery and Chinese porcelain, which last is arranged according to the mode in which it is decorated.

COREAN POTTERY.

Cases **16–18.** Pottery from sepulchral mounds in Corea, and various specimens of porcelain obtained in that country.

JAPANESE POTTERY.

Cases **19–26.** Pottery from chambered tombs in Japan. They are all antecedent to the 7th century of our era, when the mode of burial seems to have been abandoned. The vessels are well made of a dense stoneware, turned on the wheel, and sometimes slightly glazed. The bulk of the collection was excavated or obtained in Japan by Mr. W. Gowland. In Case **21** is a rude terracotta figure of a woman, which is considered to be one of those buried at the funeral of a chieftain as a substitute for a living retainer, who in earlier times would have been interred with his or her lord. This example was found near Motomachi, in the province of Musashi. There is also a very curious coffin of terracotta.

In Table-Case **A** are several iron swords, bronze horse trappings with remains of gilding, glass and stone beads, etc., from the same dolmens as some of the pottery.

Cases **27–32.** A series of jars for holding powdered tea. These are placed together to illustrate the various forms made at the principal factories. They date from about A.D. 1200 to the present time. With them are some of the lacquered boxes and silk-bags in which they were generally carried. On the upper shelves are examples of the wares known as Hagi and Asahi, chiefly tea-bowls.

Case **33.** Specimens of the most ancient historical wares, Karatsu and Seto.

On the lower shelves, examples of Shidoro, Akahada, Oribé, Ohi, Toyosuké, and other wares.

Case **37.** Pottery made at Tokio, Zezé, Tokunamé, Seta, Idsumo, etc.

Case **38.** Stoneware made in Bizen; many of the specimens are of an artistic character: inlaid wares from Yadsushiro, and specimens from Takatori.

Case **39.** Meppo, Banko, Minato, Inuyama, and Osaka wares.

Case **40.** Soma ware; some curious specimens made at various private factories, and known in Japan as Oniwa-yaki; Satsuma and Awaji wares.

Cases **41, 42.** In these, as well as in the lower part of Cases **43–45,** are arranged numerous specimens of Kiôto ware, of various ages, and made in a number of small factories. These wares exhibit a good deal of variety and quaintness, having been patronized by the Court of the Mikado, which in former times resided at Kiôto.

Cases **43–45** (upper part). The pottery, semi-porcelain, and porcelain known as Kutani ware, made in the province of Kaga.

In Table-Case **B** are small specimens of Japanese pottery, some of them genuine old Satsuma; but most of the highly decorated

pieces are modern wares made in Satsuma and at Kiôto, whence they are sent unpainted to Tokio, and the decoration is applied there.

Cases **46–54.** Porcelain made at Imari in the province of Hizen, one of the principal factories in Japan.

Case **55.** Porcelain known as Nabeshima ware, made for the Prince of Nabeshima, at Okawaji, in the province of Hizen.

Case **56.** Hirato porcelain, made for the Prince of Hirato, at Mikawaji, in the province of Hizen; below are specimens of Kameyama porcelain, and, on the upper shelf, the blue porcelain of Kiomidsu near Kiôto.

Cases **57–60.** Other specimens made at Kiomidsu and neighbouring places near Kiôto. Kishiu porcelain, and Owari porcelain, the latter chiefly made at Seto, a place which has produced a great quantity of ware, and has given its name to porcelain in general in Japan. In the lower part some specimens from Annam.

In the adjoining Table-Case **C** are smaller specimens of Japanese porcelain.

Case **61.** Porcelain made in China for the Siamese market, or made in Siam itself. Below are various specimens, chiefly Chinese, which have been discovered in Borneo.

Cases **62–64.** Chinese pottery, among which are figures and ornaments from the Summer Palace; and bricks of white porcelain, as well as coloured bricks of glazed pottery, from the so-called Porcelain Tower at Pekin. A print of this Tower hangs at the back of the case. This section closes with the elegant boccaro ware (so called from the Portuguese name) in which the Chinese specially excel.

The **CHINESE PORCELAIN** occupies Cases 65-96, three large upright cases, and two table cases. As it is seldom known in what part of China any individual specimen is made (marks indicating locality being of rare occurrence) it has been found necessary to class the porcelain according to the mode of decoration.

On the two pilasters are twelve Chinese drawings, showing the various stages of porcelain manufacture, from the digging of the clay to the packing for export.

Cases **65–67.** Plain white. The most remarkable specimens are, a bowl with the mark of the period Yung-lo, A.D. 1403–1425; a bowl and cover, and two cups, with biscuit ornaments in high relief. The most ancient specimens in the Chinese collection are those in the lower part of Case **67**; these are referred to the Sung and Yuen dynasties (A.D. 960–1367).

Cases **68, 69.** Specimens of single-coloured glazes, as well as a few pieces of many-coloured glazes. To this section belongs one of

ıe large central cases, **I**, in which may be seen vases with most of ıe tints that the Chinese potters have produced.

Case **70.** Specimens of crackle porcelain. This peculiar decoraon is produced intentionally, and is the effect of sudden change f temperature.

Case **71.** On the middle shelves are a number of pieces with rnament in slip; that is, the ornament is formed of a porcelain aste, generally white, applied to a coloured surface. Above and elow is the commencement of the series of porcelain painted in lue, which is continued in Cases **72–79**, and a large Central Case . The decoration is in all cases in blue under the glaze.

Cases **80–83.** Porcelain painted in blue with other colours under ıe glaze.

Cases **84–89.** Porcelain painted or enamelled in colours over the laze, among which may be noticed statuettes of the Eight Immortals, ıd a number of snuff-bottles, in Cases **88, 89.**

In this recess is Table-Case **E** containing some of the choicer ɔecimens of eggshell porcelain, with rich decoration in enamel ɔlours. The backs of many of these plates are coated with a beauful ruby colour. Among these are some very choice specimens resented in 1890 by the Hon. Sir R. H. Meade, K.C.B.

The largest specimens of enamelled porcelain are in the Upright ase **L** in the centre of the room.

Case **90** (middle shelves). A small series of specimens with pierced r incised decoration filled in with glaze.

Cases **91–96.** Oriental porcelain with decoration in European yle, and made, no doubt, for the European market. These speciıens chiefly bear the arms of English and foreign families, for whose se they were intended. This section includes a number of speciıens bequeathed by the Rev. Charles Walker.

Cases **97, 98.** Other specimens made for the European market, and ot armorial.

Case **99.** Chinese porcelain decorated in Europe.

CHINESE ART.

Cases **100–113.** Chinese works of art, bronzes, carvings in jade, :eatite, and wood; enamels, personal ornaments, and dresses; ıusical instruments, and a carved stone figure.

In Table-Case **F** are smaller Chinese objects, including a set of ıde tablets with a poem by the Emperor Keen-lung (1736–1795), ıd four imperial seals of jade.

INDIAN ART.

Cases **114–118.** A few Indian and Persian works of art, includıg a handsome inlaid cabinet.

It should be added that, for the present, a case has been placed ı this gallery, but may have shortly to be removed, containing the

following objects, viz.: (1) a bust in terracotta of Madame Du Boccage, the French poetess, modelled by J. B. Defernex in 1766, and presented by the lady herself in the same year; (2) a plaster cast of Flaxman's great work, the shield of Achilles; (3) a model in terracotta, and another in wax, by Michel Angelo, apparently designs for the Medici tombs in San Lorenzo, Florence, and a terracotta model by John of Bologna—From the Buonarotti collection; (4) a series of wax portrait medallions, made by Burch and others, similar to those from which were produced the cameo medallions of Wedgwood and the glass portraits by Tassie.

In another case is a collection of Chinese bronzes and porcelain with Arabic inscriptions, presented by Sir A. W. Franks.

The rest of the cases in this room are partially empty to receive the collection from the South side of the Mediæval Room while the cases are being reconstructed.

[The doorway on the South of the Asiatic Saloon leads nto the Glass and Ceramic Galleries.]

ENGLISH CERAMIC ANTE-ROOM.

This Room has been partitioned off from the work rooms of the department in order to give access to the new galleries in the White Building, and thus an opportunity has been afforded to increase and improve the collection of **English pottery and porcelain**, of which the Museum had long possessed a certain number of specimens. This was chiefly done by the acquisition of a portion of the collection of English pottery formed by Henry Willett, Esq., and by the gift of English pottery and porcelain by Sir A. W. Franks. The remainder of the English collection occupies some cases in the Glass and Ceramic Gallery.

Cases **1–8.** EARLY ENGLISH POTTERY, ranging in date from Norman times to about 1500. These wares were not made in great centres of ceramic industry as at present, but in any place where the necessary materials were found. The vessels are of a common clay, and generally of simple forms, coated with a green glaze. The quaintest are those in the form of men on horseback, of which there is a specimen. In the same cases are a few tiles, with remarkable designs, a knight on horseback, a monkey seated, and a curious memorial tile to Thomas Coke and Alice his wife. In Case **2** are three stamps found at Lincoln, used to impress faces on pottery of the early part of the 14th century.

The rest of the mediæval collection consists chiefly of paving tiles, which may be seen in Cases **27–32.** These tiles are probably the best ceramic productions of England of their time.

Cases **9–20.** SLIP WARE (so called because the ornamentation is applied in liquid clay, technically called *slip*) and other glazed wares of the 16th and two following centuries. The earlier specimens are moulded in relief, and include two stove tiles, with the badge and initials of Queen Elizabeth, a curious flask with the arms of Henry VIII., and a jug with the arms of the Earl of Dorset. The specimens decorated in slip consist of dishes, tygs, posset bowls, candlesticks, and other objects. The principal factories from which they have come seem to have been Wrotham in Kent,

and various places in Staffordshire. In the former, the ornaments are frequently impressed from moulds, and coated with slip; in the latter, they are executed in slips of various colours. The vessels often bear the names of the makers, or of the persons for whom they were made, and are generally dated. Among the inscriptions may be noticed the names of Ralph and Thomas Toft, Ralph Simpson, and William Talor, all potters.

Cases **21–26.** Continuation of the series of English pottery, principally from Staffordshire. The salt-glazed pottery is a beautiful ware, chiefly made in England; the glaze on it was produced by the fumes of salt in the kiln, a process said to have been discovered by the accidental boiling over of an earthen pot full of brine, which was found to have glazed the ware. Besides the salt-glaze specimens, some of which are painted in enamel, will be found examples of Elers, Astbury, tortoiseshell and agate wares, a few other Staffordshire fabrics, Cockpit Hill near Derby, Swansea, Leeds, Rye in Sussex, and Nottingham stoneware, as indicated by the labels.

Cases **27–32.** PAVEMENT TILES dating from the 13th to the 16th century. These are all ornamented from stamps, in some cases leaving the pattern in low relief, or by impressing designs in outline, but more generally by filling up the sunk pattern with white clay, which appears yellow from the colour of the glaze. It is intended hereafter to place against the pilaster selections from the highly ornamented tiles discovered at Chertsey, probably the best made in this country; but from their fragmentary condition, and the difficulties of arranging them, this plan has to be postponed.

Near the entrance door is a panel of wall tiles, made on the same principle as the floor tiles. They are from Great Malvern, where they are believed to have been made, and are especially interesting, as they bear a date corresponding to A.D. 1457.

Case **33.** FULHAM STONEWARE. Here are exhibited some remarkable productions of John Dwight, an Oxford graduate, who settled at Fulham about 1670, and who invented or introduced into England a peculiar kind of stoneware. The busts and figures which he made do not seem to have succeeded commercially, and the few specimens of them which have been preserved have all been obtained from his descendants and successors. The most remarkable of these is a life-size bust of Prince Rupert, nephew of Charles I.; there are also some cleverly modelled portrait statuettes, and some small mugs, which from their texture are believed to have been also made at Fulham.

Cases **35–42.** ENGLISH PORCELAIN. This collection illustrates most of the factories of porcelain that have existed in England up to about the beginning of this century; and specimens will be found of Bow, Chelsea, Derby-Chelsea, Derby, Longton Hall, Plymouth, Bristol, Lowestoft, Worcester, Liverpool, etc., ending with a few specimens of Nantgarw and Rockingham, though these are

somewhat later in date than the rest of the porcelain. In Case **38** is the remarkable bowl made at Bow in 1760, and painted by Thomas Craft, as shown by the statement accompanying it, written upon the lid of the box in which it was enclosed. Two plates, also of Bow, inscribed with the name of Robert Crowther, of Stockport, 1770, probably a relation of Mr. Crowther, one of the proprietors of the factory. A Bristol cup and saucer, part of a tea service, with the arms of Edmund Burke and a dedicatory inscription to his wife, made by Richard Champion, the proprietor of the Bristol factory. Two fine Bristol vases, and a large biscuit plaque with portrait of George Washington, presented by J. E. Nightingale, Esq.; a similar plaque with bust of Benjamin Franklin; three with shields of arms, one of them with those of Mrs. Edmund Burke, presented by Hugh Owen, Esq., and one with a bouquet of flowers.

The specimens of Longton Hall illustrate a little-known factory, which existed but for a short time. The Lowestoft porcelain is also worthy of examination, being a second-rate English soft paste porcelain, very different from the hard paste Oriental porcelain made for the European market, which often passes under this name. In Cases **41, 42** is a fine set of Worcester vases painted with exotic birds on a powdered blue ground. Against the end of the case are hung a few select tiles of Liverpool pottery, transfer-painted, and mostly signed by Sadler or Green.

Cases **43–46.** Inferior specimens of English pottery or porcelain, only interesting from the marks they bear, and intended as a reference series.

Cases **47–50.** Liverpool tiles, transfer-printed, by Sadler. They represent theatrical characters, domestic incidents, Æsop's fables, etc.

Central Case. This case contains examples of the wares made at Chelsea and Derby, including the intermediate style known as Chelsea-Derby, and a few pieces of Chinese porcelain which have been decorated at these factories. On the shelves at the two ends there is a remarkable collection of the so-called Chelsea Toys, consisting of scent-bottles, étuis, seals, boxes, etc., together with a cutting from the "Public Advertiser" of December 17, 1754, announcing a sale by auction of such objects. But the most important specimens of Chelsea are a pair of large vases with dark blue ground, presented to the Museum in 1763, it is believed by Dr. Garnier. There may also be noticed a large vase of the Dresden style, a vase with a turquoise ground (on a detached pedestal), a bust of the Duke of Cumberland, Britannia weeping over a medallion of Frederick Prince of Wales, statuettes of the Marquis of Granby, John Wilkes, Lord Chatham, Marshal Conway, and George III.

[From this Room the visitor enters the galleries of the "White" Wing.]

GLASS AND CERAMIC GALLERY.

This Gallery contains the rest of the English collection (Cases 1, 2, and 64–66), and the **Pottery** of various foreign countries, such as Holland (Case 3), Germany (Cases 4–7), Italy (Cases 8–23), Spain (Cases 22–26), Asia Minor (Cases 27–31), Persia (Cases 32, 33, and Table-Case A), and France (Cases 34, 35).

The rest of the space is occupied by the collection of **Glass** of all ages and countries. The Antique Glass is in Cases 37–45, and Central Cases B, C, D, E, G, and H; the Venetian, Cases 46–54 and the Central Case F; the German, Dutch and Spanish, Cases 55–58 and Central Case K; the Oriental, Cases 59–61; the French, Case 62; and the English, Case 63 and Table-Case M. In Table-Case L is a collection of beads of various ages, and some specimens of Spanish glass.

It may be added that here are exhibited the antiquarian portions of the very valuable bequests of Felix Slade, Esq., in 1868, and of John Henderson, Esq., in 1878.

COLLECTION OF POTTERY.

ENGLISH POTTERY.

The English collection occupies a few cases on each side of the entrance door, those on the right containing Staffordshire wares, chiefly Wedgwood, and Bristol Delft; those on the left the Delft wares of Lambeth, etc.

Cases **64–66. Wedgwood.** The productions of Josiah Wedgwood take very high rank in the history of English pottery, and have attained world-wide distinction. These specimens illustrate his granite and basalt wares, and some of his finer jasper wares, with cameo decoration. The finest specimen is a vase representing the Apotheosis of Homer, the subject of which is taken from a Greek vase in the British Museum, though applied to a form of a very

different character. The five portrait medallions on the back of the case are rare from their size, and represent Joseph Priestley, Sir Isaac Newton, Sir William Hamilton, Benjamin Franklin, and Sir Joseph Banks.

In the adjoining Table-Case M are a number of medallion portraits by Wedgwood.

In the lower part of Cases **64–66**, are specimens of the Delft ware made at Bristol, which may be distinguished from the earlier ware of the same kind made at Lambeth by its bluish tint and its brilliant and even surface.

Cases **1, 2. English Delft.**—The greater part of the specimens in these Cases were made at Lambeth from the beginning of the 17th to the middle of the 18th century. The manufacture of this pottery was probably introduced at Lambeth by workmen from Holland, and the earlier specimens show the influence of that country. It seems to have been the most important manufactory of Delft ware in England. Here were made dishes, wine pots inscribed Sack, Whit, Rhenish and Claret, salt-cellars, and a variety of other articles. Among the plates there is a set which often occurs, on which are inscribed the following six doggerel lines:—

1. What is a merry man?
2. Let him do what he can
3. To entertain his guests
4. With wine and merry jests.
5. But if his wife do frown,
6. All merriment goes down.

Among the dishes are certain large ones supposed to have been made in Staffordshire. They are coarser than those of Lambeth, have diagonal stripes on the edges, and yellow backs instead of white.

FOREIGN POTTERY.

Case **3. Dutch and German Delft.**—Among these may be noticed two fine panels of the 17th century, painted in blue, and a very delicately painted plate, ascribed to Fr. van Frijtom; and a curious plate with a revolving disc to indicate the rotation of preachers at the Old and New Churches at Delft.

A set of twelve plates painted at Delft, with the Zodiac, by Sir James Thornhill in August, 1711, each plate being signed and dated. Below is a richly coloured dish, imitating Japanese porcelain.

Cases **4–7. German Pottery and Stone-ware.**—The pottery includes a remarkable plate presented by C. Drury Fortnum, Esq., D.C.L., some brilliantly coloured vessels attributed to Augustin Hirschvogel, of Nürnberg, and in the lower part of the cases are examples of Swiss majolica made at Winterthur. The four principal factories of stone-ware were at Siegburg near Bonn, Raeren near Aix-la-Chapelle, Frechen near Cologne, and at various small villages near

Grenzhausen in the Duchy of Nassau. These wares all have ornaments in low relief made from moulds. The specimens from Siegburg are of a greyish white, with little or no glaze, and chiefly in the form of cylindrical canettes. Those from Raeren are pale brown or grey, sometimes with blue decorations; those from Frechen generally brown, and often ornamented with raised scrolls of oak leaves. The Nassau ware is somewhat later in date, and grey, with sharply modelled designs filled in with blue, and sometimes purple, glazes. The fabric at Frechen probably supplied the numerous stoneware jugs known as "Bellarmines" or "greybeards," which were largely imported into England under the name of "Cologne pots," and are frequently found in England on the sites of old buildings. On the other hand, it was from the Nassau factories that were derived the grey jugs with the initials of William III., Queen Anne, and George I., which are frequently mis-called Fulham ware. A peculiar chocolate-coloured ware with ornaments in relief, and generally enamelled in colours, was made at Creussen, near Baireuth. The best specimens of this series were acquired at the sale of the Bernal Collection in 1855.

In the upper part of the cases are a number of bricks with figures in relief, made in the Low Countries, in the 16th century.

Case **8. Italian Pottery.**—In the upper part is a portion of a frieze by one of the Della Robbia family of Florence. Two terra-cotta panels, with portraits of Leopold, Grand Duke of Tuscany (who afterwards succeeded to the Imperial Crown of Germany), and his wife; several specimens of sgraffiato ware, in which the designs are engraved through a white upper layer of *engobe* and covered with coloured glazes.

Cases **9–23. Italian Majolica.**—The later specimens are those that will be first noticed, the collection being arranged so that the earlier, or lustred wares, should come next to the Spanish examples.

The history of this interesting branch of ceramic art may be briefly summarized as follows:—This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy, though it does not appear whether it was made in the island or brought thither from Spain. The art was cultivated in some of the smaller states of Central Italy. Specimens are here exhibited, made at Faenza, Gubbio, Pesaro, Castel Durante, Urbino, Diruta, Caffagiolo, Rimini, Padua, Siena, and Venice. The earlier, which date from A.D. 1480–1510, are large dishes enamelled on one side only, and painted either in strong bright colours or in blue and yellow alone: in the latter case the yellow has a metallic lustre or iridescence. The next class, dating from about A.D. 1510–1525, is smaller in size, frequently ornamented with arabesque borders, and with golden and ruby lustre. Some of the finest specimens were painted, or at any rate lustred, at Gubbio, by Giorgio Andreoli. The third class, A.D. 1530–1550, is painted with subjects

occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely lustred, and with a great preponderance of yellow. In the next class, A.D. 1560–1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century Majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain.

The series of Italian majolica has been greatly enriched by the Henderson Bequest, in 1878; by gifts from A. W. Franks, Esq., and others; and by purchases made at the Bernal and Fountaine sales, and from the collection of Abbé Hamilton.

Cases **9, 10.** Late majolica wares, including an ewer and dish of porcelain, the latter bearing the Duomo mark, from a private establishment of Francesco I. de' Medici, Grand Duke of Tuscany, about 1580, where porcelain was first made in Europe. These rare specimens were presented by C. Drury Fortnum, Esq., D.C.L.

Cases **11, 12.** A small oviform vase of unusual beauty of execution, with a combat of warriors after a print by Bartel Beham; believed to have been made near Pesaro at the *botega* of the Lanfranchi. Presented by Robert Needham Philips, Esq. The other contents of the cases are chiefly Urbino ware, including a signed example by Orazio Fontana, and several other pieces, no doubt by the same artist.

Cases **13, 14.** Specimens of about the same period, some of them by Francesco Durantino, of which one is signed; and others by Francesco Xanto Avelli, who occasionally introduced lustre to enrich his effects.

Cases **15, 16.** Castel Durante wares, including a very remarkable series from the hand of Niccola da Urbino.

Case **17.** Faenza ware, of which several bear the mark of the Casa Pirota. In the lower part of the case is a fine bowl, with arms and emblems of the Medici family, no doubt produced at their fabric at Caffagiolo.

Cases **18, 19.** The most remarkable specimens in this case are two fine early dishes of Caffagiolo ware; a Siena plate with the subject of Mucius Scaevola; another with the death of the Virgin after Martin Schön; and a very curious plaque representing the Virgin, dated 1493: this last was presented by Sir J. Charles Robinson. In the upper part of the case is a pharmacy jar with a portrait of Savonarola.

Cases **20–23.** Gubbio ware, mostly painted by Maestro Giorgio Andreoli, and bearing his signature and various dates. There are five dishes of the so-called mezza-majolica, including one with the arms of Pope Adrian VI. (1522–23).

In the lower part of Cases **22, 23** is the beginning of the series o Spanish tiles, and panels of stucco work from the Alhambra at Granada.

Cases **24–26. Spanish Pottery.**—These are chiefly decorated in

metallic lustre, from the golden hue of the earlier specimens to the coppery tint of the later. The art of making these wares was probably introduced into Spain by the Arabs, and it will be seen that there is some analogy between these productions and those of Persia. This series has been in a great measure derived from the Henderson Bequest, with additions from Lady Charlotte Schreiber.

In Cases **24, 25** may be noticed a panel of Alcora ware with the Sacrifice of Iphigeneia; and a dish of unusual execution representing Marcus Regulus, which, though Italian in many respects, possesses the peculiarities of Spanish workmanship.

Case **26.** Several specimens, which by some are supposed to be of Sicilian origin, decorated in dark blue and lustre; one of them has an invocation to St. Catherine.

Cases **27–31. Rhodian and Damascus Ware.**.—This series is almost entirely derived from the Henderson Bequest. The Rhodian ware has a bold floral decoration, portions of which are coloured red, and are slightly in relief. This ware was probably made in the 16th century, as specimens exist in old English mountings of that date. There are in the collection two dated specimens of the 17th century, which show to what a low level of colouring and design the ware had then fallen.

Damascus ware, under which title are no doubt comprised the products of other factories in Asia Minor, resembles the Rhodian in character, but the designs are of greater excellence; the peculiar red is wanting, and is replaced by a purplish colour, not in relief. The most remarkable specimen is a lamp from the Mosque of Omar, Jerusalem, presented by C. Drury Fortnum, Esq., D.C.L., 1887; it is signed by the painter Mustafa, and dated in the year of the Hegira corresponding with A.D. 1549.

Cases **32, 33. Persian Pottery.**—The older specimens of Persian pottery are wall tiles of the 13th and 14th centuries, taken from ancient buildings; the others are vases in a kind of porcelain or siliceous pottery, chiefly decorated in blue, and frequently enriched with metallic lustres. There are among them some beautiful bowls, with ornaments pierced and filled in with glaze, which were known in the last century under the name of Gombroon ware. The greater part of this section was derived from the Henderson Bequest.

Table-Case **A.** Fragments of Persian pottery from the site of the ancient city of Rhages, fragments of various kinds from the mounds at Fostat, some of them with drawings of remarkable delicacy, presented by F. Ducane Godman, Esq., F.R.S.; and some good examples of Persian lustred ware with porcelain frit body.

Cases **34, 35. French Pottery.**—This limited series exhibits products of some of the more important French factories, and has been chiefly presented by Lady Charlotte Schreiber and A. W. Franks, Esq. There are specimens of the early Beauvais ware, of the tile pavement made at Rouen for the Château d'Ecouen, while the residence of the Constable de Montmorenci; various dishes made

the renowned Bernard Palissy, who died in 1589; two dishes and ewer of Moustiers ware; specimens of Nevers ware, and two hes, Italian in character, but believed to be of Narbonne make. In the upper part of Case **36** is fixed a plaque of Nevers ware ›resenting the Duke of Orleans, brother of Louis XIV.

GLASS COLLECTION.

The extent and excellence of this section are in a great :asure due to the valuable bequest made by Felix Slade, q., in 1868; and, besides the specimens which he had col- :ted, he bequeathed the sum of £3,000 to be expended in e acquisition of additional specimens. As Mr. Slade's col- :tion comprised illustrations of all branches and periods of e art of glass making, it was thought desirable to keep it far as possible together; and the Keeper of Greek and ›man Antiquities consented to add to it such antique speci- ens as were in his department, with the trifling exception some glass vessels from the early Greek cemetery at mirus, which illustrate the other remains found with them. ıe Slade collection, as it existed in Mr. Slade's lifetime, de- ves additional value from the elaborately illustrated Cata- gue which he had printed for private distribution, and ıich, with the introduction by Mr. Nesbitt, forms one of e most important works on the subject.

The glass of the Anglo-Saxon period found in England, well as that of Roman date found in Britain, has been the present placed with other antiquities in the Anglo- xon and Anglo-Roman Rooms.

Some of the choicest specimens of antique glass were queathed by Sir William Temple in 1856; and others, as ll as some Venetian and German examples, were included he Henderson Bequest.

The Egyptians, if not the inventors of making glass, were great kers in that substance, and applied a vitreous coating to pottery even to stone. The Egyptian specimens in the Slade collection not so numerous as those in the Department of Egyptian iquities, but include an elegant vase in the form of a papyrus ptre, made for holding the antimony or *stibium* to be applied to the ids, and a very remarkable amulet (Case B), with the prenomen

of Nuantef IV., a monarch of the 11th dynasty, placed by Lepsius between B.C. 2423 and 2380.

The glass works of Egypt must have been in full operation under the Ptolemies; and during the Roman dominion they produced very elaborate specimens, especially some minute mosaic patterns, of which there are good examples. These were made by arranging in the required patterns a number of slender rods of glass of various colours, fusing them together, and then drawing them out, so as to reduce the whole uniformly; transverse sections of the rod thus obtained would each exhibit the same pattern.

To the Phoenicians may in all probability be referred the numerous little vases of brilliant colours which are found in tombs throughout the borders of the Mediterranean. They exhibit everywhere the same technical peculiarities, and, as they differ somewhat in form and make from unquestionably Egyptian specimens, it is probable that they are the products of the only other great centre of glass making, the celebrated works at Sidon. The forms are more Greek than Egyptian, and among them we find *alabastra*, *amphorae*, and *præfericula*. The colouring is striking, generally in zigzag patterns of yellow, turquoise, or white relieved by blue, brown, or green grounds. There are many fine vases of this kind in the collection, as well as one of the gold stands made to support them.

To a later period of the Sidonian workshops may probably be referred a number of small bottles of various forms, blown in moulds, and found chiefly in Syria and the neighbouring Islands. The specimens are in the shapes of dates, grapes, heads, etc. Two of the vessels have on them the names of their makers, Eugenes and Ennion. Several handles, once forming parts of small cups, are stamped with the name of the maker, Artas the Sidonian, in Greek and Latin letters.

The making of glass at Rome is said to have been introduced by Egyptian workmen, and must have been much practised there, as specimens of Roman glass are very numerous. The material was applied to a great number of uses, and the processes seem to have been quite as varied and as well understood as in later times. The common clear glass has generally a greenish or bluish hue, though sometimes it is as white and brilliant as rock crystal; this latter kind was much valued by the Romans. The other transparent colours generally found are various shades of blue, purple, yellow, and green. A delicate pink is supposed to derive its colour from gold. The opaque colours are less commonly employed singly, but they occur in shades of yellow, blue, green, and black. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

The simpler vases are merely blown, with handles, feet, or ornamental fillets subsequently added; others are blown into moulds, and exhibit various designs in relief; some of the bowls have pre-

jecting ribs, and have been termed pillar-moulded. On some vessels, chiefly belonging to a late period, shallow engraving, executed on the wheel, has been added; others are cut in regular patterns. Sometimes a coloured ground was coated with white opaque glass, which was afterwards cut away, so as to produce a cameo, as in the celebrated Portland Vase (described above, p. 200), and in the Auldjo Vase in Case C. In other instances a number of different colours were employed, sometimes, as in the Egyptian specimens above noticed, forming regular mosaic designs, sometimes blended into a mass of scrolls, rosettes, etc., and at others imitating onyx, agate, madrepore marble, or porphyries and other hard stones, though generally in more brilliant colours. Of these designs the variety is inconceivable, as may be seen by several bowls and numerous polished fragments. Occasionally gold-leaf was introduced, and at a late time the insides of cups and shallow bowls were decorated with patterns in gold-leaf, sometimes on the surface, sometimes enclosed between two layers of glass. To this class belong the fragments with Christian designs found in the catacombs of Rome, as well as the remains of a large disc from Cologne in the Christian Room, on which, though much broken, eight Biblical subjects may be distinguished. The mosaic glass, and especially that imitating various stones, was much used to line the walls or to form the pavements of rooms. Very clever imitations of gems were made, and the glass intaglios and cameos have preserved to us designs of some of the greatest gem engravers; being generally moulded from gems, and not themselves engraved (Case G).

After the fall of the Roman empire the glass works of the West must have gone to decay. In the East glass making was still continued, probably in the neighbourhood of Damascus. There are in the collection some very fine specimens, all decorated with enamel and gilding, including six mosque lamps of the fourteenth century, and two bottles with elaborate ornaments, as well as a number of Persian and Chinese specimens.

The oldest known specimens of Venetian glass are of the fourteenth century. The earlier examples seem to imitate the shapes of silver plate or eastern forms, and are frequently massive and richly gilt and enamelled. One of the largest examples in the collection is a covered standing cup, with gilt ribs. The earliest specimens are two cups, one with coats of arms and the name of the maker Magister Aldrevandini, the other with the Virgin and Child and inscription.

The Venetian vases of blown glass are frequently very elegant, especially those in uncoloured glass; the stems are often decorated with knots, and wings, and other fantastic additions in blue glass. Vases were also made entirely or partially of coloured glass, generally blue, purple, or green; sometimes a milky opalescent colour was produced, due, it is said, to arsenic; also an opaque white, derived probably from tin, which is further diversified with

splashes of other colours. Another kind of variegated glass, which was called *calcedonio*, exhibits the streaky hues of the onyx, and was occasionally sprinkled with aventurine spots (Case **53**).

Great use was also made by the Venetians of rods of glass enclosing threads of opaque white glass (*laticinio*), arranged in various patterns. Thus was produced the elegant lace glass (*vitro di trina*) in which Venice was unrivalled. Another variety (*a reticelli*) is ornamented with a network of opaque white lines, enclosing at the intersections bubbles of air. A goblet of this kind (Case F) has in the stem a half sequin of Francesco Molino, Doge of Venice in 1647, marking the period at which it was made. The opaque white decoration is sometimes applied in parallel lines, sometimes in a wavy pattern, and exhibits endless variety.

The Venetians were great makers of beads, with which, for many centuries, they supplied the world. These were very often formed from sections of rods with mosaic designs. Such sections were also sometimes worked up into vases (as by the ancient Romans), which were thence termed *millefiori*. Of these there are good examples in the collection (Case **53**).

In France, glass making was long practised, but it is difficult to distinguish the productions of that country. A remarkable goblet has on it the names of Jean and Antoinette Boucault, as well as their figures and device in enamel. It was probably made about 1530.

The earliest dated specimen from Germany in the collection is of the year 1571; it is a large cylindrical cup (*wiederkom*) with the Imperial eagle, bearing on its wings the arms of the states, towns, etc., composing the German Empire. The German specimens are heavy in form, and often richly enamelled with heraldic devices and figures. Some specimens are painted in grisaille or colours, like window glass; such is a goblet dated 1662, on which is represented a procession in honour of the birth of Maximilian Emanuel, afterwards Elector of Bavaria. The engraved specimens are well executed; one of them is signed Herman Schwinger of Nürnberg. The Ruby glass, for which Germany was renowned, is said to have been invented by the chemist, John Kunckel, about 1680, when he was Director of the glass houses at Potsdam.

In Flanders, glass seems to have been made in early times. In the sixteenth century many glass vessels (whether of native make or not is uncertain) were etched with various designs. Some of the specimens in the collection have portraits of historical personages, such as Philip IV., King of Spain, William II. of Orange, his wife, Mary of England, Olden Barnevelt, and others. At a later time a delicate etching in dots was introduced; of this there are specimens signed by F. Greenwood, and several attributed to Wolf. Some of the Dutch engraved goblets are well designed and show much richness of pattern.

The earlier Spanish examples resemble closely the Venetian; the later are coarse and of no great technical merit.

Drinking-glasses seem to have been made in England in the sixenth century, the manufacture having been apparently then introuced by foreigners into Sussex and Surrey. Later, there were orks in and near London; and the glass works of Bristol attained ome reputation. Of these last some characteristic specimens are in ie collection, which is not, however, very rich in examples of nglish glass.

Cases **37–45. Antique Glass,** chiefly of the Roman period. On ie upper and lower shelves are ranges of cinerary urns, such as are equently found in Roman tombs, and which seem to have been ade for the purpose; but this scarcely can be the case with the rge square bottles, though these also are often found containing rnt bones. In the lower part of Case **41** is a very rare cinerary st and cover of glass from the neighbourhood of Naples. The merous slender bottles that accompany the urns are also found in mbs, and are supposed to have contained unguents or scented ine. The richest specimens of iridescent glass have been found in yprus, but are probably of the Roman period (Cases **42, 43**). In ase **41** will be found specimens of Roman window-glass, which es not appear to have been blown, but rolled out on slabs, like odern plate glass. On the bottom of Cases **44, 45** are illustrations the mode of decorating the walls and pavements of buildings with aped slabs of glass of various colours, differing from the usual sselated work, or mosaic.

Table-Case **B.** At one end are the Egyptian specimens, including curious amulet with the prenomen of Nuantef IV., and vases and gments of the XVIIIth and XIXth dynasties (B.C. 1450–1250) om Tell el Amarna and Gurob; at the other, on the two sides of e case, are rows of many coloured bottles (*amphorae* and *alabastra*, c.), from Greece and Italy, which have been considered to be noenician. Some of the thick bowls in the central part of the case ay be of Greek origin.

Central Case **C** contains a number of select specimens of antique ass, and at one end may be observed the remains of the Auldjo ase, part of which was bequeathed to the Museum by Miss Auldjo, ile other portions were obtained by purchase. This is of the same rk as the Portland Vase (see p. 177), though the decoration consists ly of vine branches. On a shelf at the other end is an exquisite ttle from Cyprus, in the form of a head, with a dedicatory inscripn in Greek.

Table-Case **D.** At one end some *millefiori* saucers, and around the se are a large number of fragments illustrating the extraordinary riety of design and the ingenious processes employed by the cients in their glass work, of which an idea can only be formed studying these fragments, the complete vessels having generally rished. These fragments have been derived chiefly from the ade Bequest, and from a collection made by the late Alexander

Nesbitt, Esq., and presented in 1887 by A. W. Franks, Esq. In the centre of the case is a large circular box and cover of sapphire blue glass, from Italy, and a number of complete vessels of *millefiori* glass.

Table-Case **E.** At one end some remarkable bowls with designs in gold, two *millefiori* dishes, and other vessels from a tomb at Canosa, Southern Italy. Bowls from Cyprus of which the lids are painted in body colour, and variegated glass.

Other antique glass is contained in Table-Case **G.** At one end are bottles of very varied forms, blown in moulds, a favourite shape being that of the dried date, which is well imitated. On one side of the case are a number of cameos, many of them of great beauty, but generally made in moulds, as well as a collection of fragments of vases or slabs, with cameo decoration in white on a coloured ground, cut in the same manner as cameos in stone. Above these is a series of glass armlets. On the other side of the case are a number of glass pastes in intaglio, imitating gems in a harder material, as well as complete dishes and bowls and portions of others, with subjects cut in intaglio. Above these is a series of complete vases or fragments bearing the names of the makers. In the centre of the case are vessels blown in moulds, or cut on the wheel, and at one end two remarkable engraved bowls found near Merseburg, Prussia, as well as other Teutonic specimens from the the Continent.

Table-Case **H.** Glass, probably of the Roman time, found in tombs near Nazareth; below are specimens of the same kind from Egypt and Sidon.

Cases **46–54. Venetian Glass.**—Cases **46, 47** contain the early examples of this section with gold and enamelled decoration, viz.:—A cup of the 14th century, with coats of arms and inscription "Magister Aldrevandini me fecit"; another of larger size, perhaps of somewhat earlier date, with the Virgin and Child, inscription, etc., from the Adrian Hope Collection; a blue goblet of the 15th century painted with the Triumph of Venus, and another with portraits of a gentleman and lady, somewhat later in date. These two objects from the Slade Bequest, were the choicest specimens in the well known Debruge and Soltykoff collections. A large standing cup with gilt ribs; two tazzas with the arms of Pope Leo X., 1513–21 and below, two other tazzas with those of Fabrizio Caretto, Grand Master of the Knights of St. John, 1513–25, and of the Doge Lorenzo Loredano, 1501–21.

Cases **48–49.** Vessels of elegant forms, chiefly of transparent glass. On the upper shelf are a set of three vases of unusually graceful proportions and a curious fountain glass.

Case **50.** At the top is a canopy (*baldacchino*), probably for a sacred figure, formed of a great number of minute glass ornaments on a wooden foundation, doubtless the work of some convent; below, a series of coloured vases, among them one blown into

mould, and a curious bucket of blue glass, lined with opaque yellow, so as to appear green on the outside; specimens of miniature work, with designs in gold and colours painted on the back of the glass. Below are some of the larger specimens of lace glass, including two plates etched with Papal emblems, and a dish with a shield of enamelled metal bearing the arms of a Mocenigo Doge.

Cases **51, 52.** Specimens of clear glass of elegant shapes; below are examples of frosted or crackled glass, an effect believed to have been produced by suddenly cooling the vessel when half-blown.

Cases **53, 54.** Specimens of *millefiori* glass, probably made in imitation of antique specimens, and of *schmelz* and *calcedonio* glass, the latter imitating the tints of the onyx.

Central Case **F.** Along the upper shelf is a range of drinking glasses, selected for the elegance of their shapes; at the two ends are other choice specimens, including a vase of opaque white, with arabesques in gold. On the upper shelves of the central portion are vases of fine or curious forms, including some imitations of fruit. On the lower part are specimens of opaque white glass, opal glass, and the greater part of the collection of lace glass, the most delicate examples of which are a tazza and a plateau at one end of the case.

Cases **55–58. German Glass.**—On the upper shelves are the so-called "flügelgläser" (winged glasses), which are sometimes considered to be Venetian, but it is more probable that they were made on the Rhine, from Venetian inspirations. On the steps below are a number of "wiederkoms," and other vessels, enamelled in opaque colours, with the arms of the German States and of private individuals, as well as portraits, which occur on glasses probably made on the occasion of marriages. Many of these specimens bear dates, the earliest being of the year 1571. On the central steps in Cases **57, 58,** will be seen an interesting goblet painted in monochrome, with a procession at the baptism of Maximilian Emanuel, afterwards the well-known Elector of Bavaria (1679–1706); several small goblets, chiefly painted in monochrome by John Schäper; a beaker of lace glass, with the arms of Saxony and a target, commemorating a trial of skill in archery at Dresden in 1678.

Cases **57, 58.** In the lower part of these cases are a few specimens of German glass, and a number of **Spanish** pieces. The forms of many of the latter seem to be derived from those of the cooling vessels in pottery introduced into Spain by the Arabs. The rest are coarse imitations of Venetian or Dutch originals, due no doubt to the close connection of Spain with Venice and the Low Countries.

Central Case **K.** A continuation of the German series, and the **Flemish** and **Dutch** glass. In this case is a remarkable specimen of Kunckel's ruby glass, with the initials of Frederick the Great; several examples of the curious cypher-engraving of Heemskerk, a Dutch amateur, and a small goblet etched by Canon Busch, a German

GALLERY OF PRINTS AND DRAWINGS.

In this Gallery are exhibited a small number of fine **Illuminations**, a series of about four hundred and seventy-five **Drawings** and **Sketches** by **Old Masters**, and about four hundred and sixty rare early **Engravings** of the German and Italian Schools. The examples shown are chosen partly from the celebrated cabinet formed by the late Mr. John Malcolm of Poltalloch, and acquired for the British Museum in 1895 by purchase from his son, Col. J. Wingfield Malcolm, and partly from the permanent collections of the Department of Prints and Drawings; those taken from either source being arranged so as to supplement and illustrate each other. The **Illuminations** and **Drawings** are set out in the Wall-cases and Table-cases, with the exception of a few Cartoons and other large Drawings hung on two screens in the centre of the room: the **Engravings** (together with a few Drawings immediately illustrating them) in two stands of swing frames placed near the screens.

In all classes alike, the specimens belonging to the Malcolm collection are distinguished by the name of the collector stamped on the mount. Those having unstamped mounts are to be understood as belonging to the Museum collections.

DIVISION I.—ILLUMINATIONS.

Of the Illuminations (Nos. 1–12), which all belong to the Italian Schools, and are all from the Malcolm collection, the most noticeable are Nos. 1 and 2, both good examples of Florentine 14th century work; Nos. 4, 5, and 6, being fine Milanese work of about A.D. 1480, and closely resembling in style the page at Vienna which

pecimens of English engraved glass. There are also some Arab oins, weights, small Byzantine and other miscellaneous specimens, vhich from their size are more suitable to a table case.

Over the cases are placed thirteen busts, modelled in clay by Roubiliac, and presented in 1762 by Dr. Maty. They represent Stanhope, Bentley, Willoughby, Charles I., Cromwell, Barrow, Sir Hans Sloane, Ray, Newton, Shakespeare, Milton, Mead, and Martin Foulkes.

[C. H. R.]

[The doorway at the east end of this Gallery leads into the Exhibition Gallery of the Department of Prints and Drawings.]

study in silver-point and white for one of the supporting angels in the monument to Cardinal Forteguerri at Pistoia (19); Sandro Botticelli, whose study for a figure of Abundance (20) is the jewel of the Malcolm collection, and perhaps the finest Florentine drawing which has been preserved; Filippino Lippi, and his imitator Raffaellino del Garbo. Nos. 22 and 23 are certain examples of the former, Nos. 25–27 of the latter master, while No. 24 is disputed between the two. Then come the immediate scholars of Verrocchio; first (29–33) Lorenzo di Credi, with characteristic studies alike of heads, devotional compositions, and draperies; next, his illustrious fellow-pupil Leonardo da Vinci, with four, or perhaps five, examples of his first or Florentine period. Of these No. 35, a study of drapery in umber and white on a dark ground, is not quite free from doubt; No. 36, the profile head of a warrior in fantastic armour, drawn with silver-point, is a magnificent example, still full of the influence of his teacher Verrocchio: Nos. 37, 38, and 39, all drawn with pen and ink, are first ideas for scriptural or allegorical compositions. Following these come four examples (40–43) of a class which used to be promiscuously given to Leonardo himself, but which a stricter criticism now distributes among his Florentine or Milanese imitators (40–43).

NORTH ITALIAN SCHOOLS.

Passing now to the contemporary schools of Venice and the Venetian territory, we find silver-point comparatively little used, and the chief place taken by the pen, often helped out with monochrome wash. In this section the finest examples are contributed by the Museum itself, including the two costume studies done at Constantinople by Gentile Bellini (Nos. 44, 45); the design for a chalice formerly belonging to Lord Arundel, and long famous under the name (given in error) of Mantegna (No. 46); with the five authentic drawings by that master (Nos. 47–51), a series which both in number and quality surpass any to be found elsewhere. Following these come an interesting and unique series of Apostles, Prophets, and Sibyls, formerly attributed also to Mantegna (Nos. 54–65), twenty-nine drawings on twelve mounts. In point of fact they are by three different hands, one (Nos. 54–58), that apparently of an artist of the school of Vicenza; a second (No. 59) devoid of individuality; and a third (Nos. 60–64) showing clearly the style of the early school of Ferrara. The first group appear to have been imitated from an unknown set of German engravings; the second are directly copied from a known set of such engravings by the Westphalian artist commonly called Franz von Bocholt; the third seem to be of original design. The examples of the early Venetian Masters close with interesting studies by, or attributed to, Antonello da Messina (66), Jacopo de' Barbari (72), and Carpaccio (71), with a few others anonymous.

Passing the [private] door which leads to the Students' Room, we

come to farther examples of the work of the North-Italian schools, first (Nos. 72, 73) the school of Verona, and next (Nos. 74–79) that of Ferrara-Bologna.

No. 72 is particularly interesting for its subject, which belongs to a cycle treated three times over by successive generations of artists for the decoration of the Great Hall of the Ducal Palace at Venice, viz., the legendary struggle between the Papacy and Venice on the one hand and the Emperor Frederick Barbarossa on the other. In No. 74, a design in pen-and-bistre for an altar piece, we have one of the very few existing drawings by Cosimo Tura, the head of the Ferrarese School in the third quarter of the 15th century. The beautiful silver-point drawing on pink paper, No. 77, is technically akin to the work of such Florentine masters as Lorenzo di Credi, and so far stands alone among the preserved drawings by the Bolognese Francia, to whom it has always been attributed. But in a certain smooth and metallic minuteness of finish it resembles the early paintings of that master; and the form, modelling, expression, and attitude of the head recall exactly those of his youthful angels.

UMBRIAN SCHOOL.

Quitting now the province of the Emilia, with its art centres of Ferrara, Bologna, and Modena, we pass south-east to the schools of Umbria and the Marches. Nos. 80 and 81 are two attractive examples of Perugino's ordinary method of drawing in pen-and-ink; Nos. 88 and 89, two groups drawn in black chalk, one from Dante and the other for the picture of the Nativity in the National Gallery, are equally typical examples of the manner of Luca Signorelli; while a rarer master than either, Melozzo da Forli, is remarkably well represented by a life-study for the head of St. James in the set of Apostles in glory, painted for the church of the SS. Apostoli at Rome, and now detached and removed to St. Peter's. Next come (94, 95) two authenticated examples of Timoteo Viti, the Umbrian pupil of Francia and fellow-townsman of Raphael. Side by side with these are placed for comparison the two famous studies from the same sitter from the Malcolm collection (94, 95), formerly supposed to be portraits by Raphael of his sister, but now claimed for the hand of the elder master. On the central screen hangs one of the earliest and finest examples of portraiture in "pastels" or chalks of several colours, the life-sized head of a man anciently (and it would seem correctly) known as the portrait of Timoteo Viti by himself (96).

RAPHAEL.

On the north wall is placed (97–109) a series of thirteen drawings in silver-point or pen-and-bistre, for the most part undisputed, by this most famous of all Italian painters, showing the course of his development from his early Umbrian to his latest Roman days (about 1502–1518). Nos. 97 and 98 are studies for the picture of

the Coronation of the Virgin now in the Vatican gallery; No. 101 for two Madonnas of his Florentine period (1504–1508); Nos. 105, 106 for the "Entombment" of the Borghese gallery; No. 107 for one of his earlier frescoes in the Vatican, the Dispute of the Sacrament (1509); while his later Roman practice is illustrated by the vigorous studies from the nude, Nos. 109, 111, 112. Placed apart on a screen (No. 124) is the beautiful cartoon for a Virgin and Child, formerly the property of Col. Sterling of Glentyan, and lately acquired by the Trustees. This cartoon has always been known by the name of Raphael, though none of the extant pictures directly or indirectly taken from it can justly claim to be by his hand, and though it differs from his usual style by the energy with which it is modelled in light and shade, and its comparative neglect of linear rhythm and grace. Technically it bears a strong resemblance to the work of one of the masters who had most influence on Raphael in his Florentine time, namely

FRA BARTOLOMMEO.

This artist had two distinct and contrasted manners in drawing and sketching; one delicate and minute, in a method of pen-hatching not much unlike that practised in the school of Perugino (Nos. 113–116); the other very broad and free, in black chalk and charcoal, with a strong feeling for the composition of masses in light and shade (117–124). Both manners are well represented in the above numbers, the Malcolm collection being especially rich in the work of this master. He is followed by the most powerful and most famous of all the great Florentine artists of the Renaissance,

MICHELANGELO BUONARROTI.

The examples by or attributed to this master are nineteen in number, and are arranged, like those by Raphael, chronologically. He drew the human figure with unexampled power and science, using almost always either a broad and bold method of hatching in pen-and-bistre, or else a comparatively finished and delicate one of shading in black or red chalk. The pen was his favourite instrument in his earlier time (see the fine examples presented to the Trustees by Mr. H. Vaughan, Nos. 126, 127), while in his middle and later time he drew by preference in chalk. Many of these later drawings were not first sketches of figures or groups, intended to be subsequently carried out on a large scale, but substantive drawings finished for presentation to the artist's friends, especially Vittoria Colonna and Tommaso Cavalieri. Nos. 130, 131, 133, 135, 136, and 137 are among the most interesting examples. Nos. 138, 139 begin to show some of the weaknesses of age.

Also a late work of the master, but one of great importance, is the large cartoon on the central screen (No. 141), lately presented to the Trustees by Col. J. W. Malcolm. This great composition of a Holy Family and Evangelists, unique in the work of Michelangelo,

has served as the model for a painting by some very inferior pupil or imitator, now preserved in the Casa Buonarroti at Florence.

Nos. 142–146 illustrate the contact and connections of Michelangelo with Sebastian del Piombo; Nos. 147–159 the influence which Michelangelo and Raphael together exercised from Rome as a centre upon their more or less immediate followers both there and in other art centres of Italy.

CORREGGIO AND HIS FOLLOWERS.

Next (160–171) comes a group of sketches and studies by and attributed to Correggio. The attraction of this master's work and name caused all manner of copies, school drawings, and imitations to be fathered on him from a very early date. The relatively few that can be assigned to him with any certainty on critical grounds fall into two main groups, viz., first thoughts for compositions roughly blotted in with bistre, or bistre, umber, and white; and studies of action and gesture drawn in red chalk, slightly for the most part, but with exquisite feeling alike for form, modelling, and the use of the material. Of the more finished red-chalk drawings corresponding to individual figures or groups in the artist's well-known decorative works at Parma, the larger part must be recognised as copies done by some of the very numerous students who frequented that scene of his labours as a school of painting and design from his own day to that of the Carracci.

No. 160, a blot study for the picture of the Nativity at Dresden known as the 'Notte,' is a characteristic and celebrated example of the first class; No. 165, a first thought for the fresco called the Virgin of the Stair, now in the public gallery at Parma, may be taken (with the possible additions of Nos. 164, 166, 167A, and 170B) as representing the second; while the remainder are for the most part school-work and copies.

VENETIAN SCHOOL.

From Correggio and his imitators we pass to the mature and later Venetian schools of the 16th century (about 1510–1580). Titian is well represented, and so is his and Giorgione's adroit and industrious imitator, Domenico Campagnola. The chief instrument of this school in sketches and studies was the pen: their methods, especially in delineating the human form, are far more generalized and less searching than those of the masters of Tuscany and Umbria. Their great skill is in the suggestion of pictorial arrangement and effect by a broad, rapid, and expressive system of pen lines: their favourite subjects, landscapes taken from the sub-Alpine scenery of the Venetian territory and animated with sacred, mythological, or pastoral figures.

The great bulk of the existing drawings of this class, traditionally and in the course of commerce assigned to Titian, are in fact by his prolific imitator Campagnola: but a small number, distinguished

by absence of mannerism and masterly breadth of effect, with economy and expressiveness of line, can be separated as really the work of Titian himself. The master works sometimes (as in 172, 173, 174, 175) with a point relatively fine; sometimes with one very broad and soft; but always with a manner, unattainable by his imitators, of rendering in the fewest strokes the action and expression of figures and animals, the configuration of landscape, and the growth and massing of foliage.

It should be added that though Nos. 172, 173 are generally accepted as early work of Titian, some authorities would give these also to Campagnola. But such an attribution seems difficult to sustain in face of Nos. 179, 180, 181, which are typical examples of Campagnola's manner when he worked in the closest imitation of Giorgione and the youthful Titian. It will be noted that the special defects of his style, in contradistinction to that of his master, are the lack of decorative arrangement and distinctness of parts, the covering of the ground with conventional mare's-tail shading which does not effectively express its planes and undulations, and the want of organic growth and massing in the foliage, which seems to hang detached from the trunks and boughs to which it belongs.

Among the other examples of the Venetian School are to be specially noted No. 187, which is left anonymous, and seems to partake to some extent of the characters of the school of Lombardy; No. 188, a drawing imposing both by size and character, which shows the influence both of Pordenone and of Raphael, and has been attributed to Girolamo da Treviso; No. 190, an important and characteristic work of Jacopo Bassano, and No. 159, a sketch in Tintoretto's most impetuous and original manner for a composition of Christ descending into Hell.

BOLOGNESE AND OTHER SCHOOLS.

After the Venetians follow a few specimens (197–204) of the celebrated school which flourished at Bologna at the close of the 16th century and beginning of the 17th, and of which the chief masters were the Carracci, Guido, Guercino, and Albano. Their methods in drawing were as eclectic as in painting. In landscape they imitated the pen-work of the Venetians; in figure-drawing they worked commonly either in red chalk, in a manner borrowed from Correggio and his school; or in pen-and-bistre; or else modelled boldly in chiaroscuro with a liquid brush full of sepia. All these methods are represented in the small group here exhibited, of which No. 198, by Annibale Carracci, No. 202, by Guercino, and No. 204, by Albano, are the most important and attractive examples.

The next five examples (205–209), concluding the Italian series, are drawn miscellaneously from the 17th-century schools of the Emilia, Naples, and Florence, as illustrated in the Malcolm collection. No. 205 (Schidone) shows a striking combination of

energetic movement with forcible chiaroscuro; the moonlight serenading scene by Andrea Boscoli (No. 207) seems almost to anticipate the methods of Rembrandt in the use of sepia wash; and with the drawings in two chalks by Carlo Dolci (208, 209), we come to a technical method which was unused in the 15th century, but became general, especially for portrait drawings, by the middle of the 16th alike in Italy, Flanders, Germany, and France.

With Carlo Dolci the series of the Italian masters comes to an end. The drawings in the succeeding series, to the number of about fifty (Nos. 210–258), are by artists of the

FRENCH SCHOOL.

THE CLOUETS AND DUMONSTIERS.

The selection begins with specimens of the art of portraiture in black and red chalk, as practised at the French court by the artists of the school of the Clouets, Jean and François, during the second and third quarters of the 16th century, and somewhat later by Lagneau and the school of the Dumonstiers. This was a branch of French art founded not on the practice of the Italians, but rather on that of Holbein and of some contemporary Flemish masters. Its productions are extremely numerous, the practice of the chief masters having been to make a sketch of each sitter from life in the first instance, which was afterwards handed to pupils to copy and multiply for purposes of presentation. This was especially the case among the artists of the group of the Clouets, the court painters of Francis and of his sons; so that in the productions bearing the general stamp of their style, to discriminate original from school-work is often scarcely possible.

Of the earlier group of these draughtsmen the most interesting examples are the portraits of Mary of Lorraine, mother of Mary, Queen of Scots (210), and of the famous military commander and author, Blaise de Montluc (212); of the later group, the signed portrait of a lady unknown by Daniel Dumonstier (215), and the study, by his son Pierre, of the hand of the famous artist, poetess, and beauty, Artemisia Gentileschi (216).

CLAUDE AND POUSSIN.

The next thirteen numbers, 218–230, afford an excellent representation of the manner in monochrome studies of the great painter of landscape and atmosphere, Claude Lorrain. A native of French-speaking Lorraine, Claude was by domicile practically a Roman, and the greatest, though not the earliest, of that group of artists who in the early years of the 17th century derived a new inspiration in landscape and aerial effects from the classic scenery surrounding Rome, between the Alban and Sabine mountains and the sea. In drawing, Claude's usual method was to indicate form and outlines by pen-work of vigorous touch and harmonious flow, and light and

shade by broad washes of sepia: sometimes also heightening the effect with touches of white body-colour. Nos. 218, 223, and 22[illegible] may be pointed out as especially powerful examples in the artist's customary vein. Drawings of this class, which include all his favourite and often-repeated elements of design, are apt by their number to produce an effect of convention and monotony: while Nos. 227 and 230 belong to a smaller group of his direct and unarranged studies from nature.

The examples of the great classical landscape-painter, Claude, are followed by a few of his contemporary, the great classical subject painter and designer, Nicholas Poussin (231–234). Then follows one example (235) of Nicholas' pupil Gaspar Dughet: then (passing to another branch of art altogether) a couple of examples of fine portrait drawing in pencil by the engraver Nanteuil, executed in a manner which was common also to several English engravers and miniature draughtsmen of the time, such as Robert White and Thomas Forster (236 *a* and *b*).

WATTEAU AND HIS SCHOOL.

With Nanteuil we leave the age of Louis XIV., and pass to that of his successors, with its more frivolous ideals of courtly idyl and masquerade. The great master and inventor of this conventional ideal in painting (conventional in its main character, but sustained by an extreme vivacity and sincerity of study and observation from nature in the details) was Watteau. His work was both the first and the best of its kind, and especially in his chalk studies and sketches he combined the most masterly vitality with the most perfect precision of touch. The sixteen sheets of examples which follow (237–252) are drawn partly from the Malcolm and partly from the Museum collections. The only specimen open to question is No. 249, which, if really by the master's hand, would seem to have been done during his residence in England: of the others, Nos. 238, 241, 243, 247, 248, 249, and 252 may be pointed out as especially admirable.

The two chief followers and imitators of Watteau in his own particular field of work (though each having a certain recognisable individuality of his own) were Lancret and Pater. Their drawings and studies, examples of which follow (253–256), bear the same relation to those of Watteau as their pictures, *i.e.*, they embody the same inspiration, but with far less vivacity and power. After them come two rather coarse and mechanical examples of Greuze (257, 258).

GERMAN SCHOOL.

After taking leave of French art as represented by Watteau and his followers and by Greuze, we go back up the course of history some two centuries and a half, and turn again to the Gothic and Renaissance schools: but this time to those of Northern Europe.

Germany coming first, and afterwards the Netherlands. The drawings on the south wall (Nos. 259–297) are all from one or another of the schools that flourished in German-speaking lands between the last half of the 15th century and the first quarter of the 17th. In the case of one district, namely, the Lower Rhineland bordering on the Low Countries, it is often difficult to discriminate the work of German from those of Flemish hands, and some drawings strictly of German origin may possibly be included in the succeeding Netherlands section. But among those here given to Germany proper, the Rhineland about or below Cologne is only represented by one example, namely No. 259. Then comes the chief artist of the Alsatian school, Martin Schongauer, by whom no more attractive or characteristic drawing has been preserved than No. 260, a study of a girl fanning a fire with a goose's wing: then, taking the lion's share of the wall-space, the great Franconian master, Albert Dürer.

DÜRER AND HOLBEIN.

The nineteen drawings by Albert Dürer (263–281) are taken partly from the Malcolm and partly from the Museum collections. They are chosen to illustrate as far as possible the variety of his styles and methods as a draughtsman. Dürer has left behind him no great number of finished pictures; and of these some are irretrievably injured. His genius and invention are more popularly, and on the whole more favourably, displayed in his famous series of a hundred and odd original engravings on copper (*see* swing frames, Nos. 512–517); in his woodcuts, amounting to more than twice that number; and in his drawings and sketches, thrown directly on the paper from nature or fancy, in chalk, silver-point, pen-and-ink, or colour-wash. All these methods of drawing, as practised by him at various dates, are illustrated in the following examples:—

The roughly sketched "Allegory of Death," from the Malcolm collection (266), is one of the most striking instances of his power of investing a commonplace symbol with imaginative force and vitality: the landscape studies in body-colour (268, 269, 270) show his completely modern feeling for outdoor nature and the picturesque: the two studies of Virgins' heads, one (274) thoroughly Teutonic, the other (273) more Italian in character, illustrate two different aspects of his devotional feeling; No. 281 is a particularly fine example of his work in masculine portraiture: and Nos. 275, 276, 277, and 279, are among his most interesting studies (275 partly from fancy) in animal life and natural history.

Dürer is followed by two examples each of his contemporaries Hans Baldung Grün and Matthias Grünewald, both belonging to South-western Germany ("Swabian School": Nos. 282–285): and these by six drawings representing various phases of the work of Hans Holbein the younger, who was second only, if second, among the artists of German race to Dürer himself.

Junior by a generation to the great Franconian master, Holbein developed at Basle, and afterwards in London, the traditions which his father learned and practised at Augsburg, modified by contact with the growing influences of Renaissance art and Protestant feeling and character. Nos. 286, 287 are specimens of his portrait-work, similar in character to the celebrated series preserved at Windsor Castle: Nos. 289 and 291 represent him at his very best as a designer, one for goldsmith's work, and the other for architectural decoration.

Two designs for painted glass, an industry very flourishing in Switzerland and South Germany from about 1550–1620, follow next; and the section concludes with four examples (294–297) by the hand of Adam Elsheimer. A German domiciled at Rome in the early years of the 17th century, Elsheimer, notwithstanding the minute scale of most of his works, fills a very important part in art as the forerunner on the one hand of Claude and his group, by his delight in the composition and massing of the forms of hill, plain, and grove in the country round Rome, and on the other hand of Rembrandt and *his* group, by his predilection for strong artificial contrasts of light and for the dramatic and speaking action of figures.

DUTCH AND FLEMISH SCHOOLS.

Leaving the German school at this point, we once more go back up the course of history to enter upon the study of the schools of the Netherlands, beginning with the Flemish religious masters of the years 1450–1500, and ending with the Dutch marine, landscape, and pastoral painters of about 1640–1680. These works of the various branches of the Low Country schools occupy the whole of the show cases on the floor of the room, proceeding from South to North (Nos. 298–473).

ANONYMOUS MASTERS OF THE FIFTEENTH CENTURY.

The first score or so of examples, it will be noted, remain anonymous in our labelling and in the present guide. Artistic individuality and personal style were slower to develope themselves in the art of Flanders and Holland than in that of Italy. Even in painting, outside the recognisable handiwork of some leading masters, such as the Van Eycks, Roger Van der Weyden, Memlinc, H. Van der Goes, Quentin Matsys, The Master of the Death of Mary, &c., there are preserved in far greater numbers pictures of which the painters are not to be personally identified, and of which the most that can be said is that they belong to such and such a locality or district, and approximately to such and such a date. Still more is this the case with drawings and studies; so that in regard to the following specimens of 15th-century work it has been thought best to avoid conjectural attribution to individuals.

The most striking examples are the highly-wrought portrait in silver-point, said to be that of Philippe le Bon by Van Eyck (No. 298), which lately passed into the Malcolm collection from that of Mr. Mitchell; the beautiful study for a Mary Magdalen in the manner of Roger Van der Weyden (300); the religious procession of many figures, drawn by an anonymous hand in pen-and-ink (303); the group of women fantastically dressed, in the manner of Herri de Bles (306), and the subject, designed for glass-painting, of St. George kneeling before the Virgin (312).

LUCAS VAN LEYDEN.

After these miscellaneous and anonymous examples of the Low Country schools in the 15th and earliest years of the 16th century, follows a selection of works by known and recognisable masters of the school: and first by the precociously skilled and astonishingly industrious painter and engraver Lucas van Leyden. The drawings of Lucas van Leyden are rare, and in no other collection are to be found so many or such fine examples as in the British Museum. The four specimens here following (317–320), are selected from ten recently acquired, which formed part of the collection of the Rev. W. H. Barnard.

Lucas van Leyden is the last of the Netherland masters whose work retained, throughout the greater part of his career, the impress of the "Gothic" period. But even he, in the closing years of his life, fell under the spell of the Renaissance movement: and in seeking to ape Italian graces he loses, after about 1520, the Teutonic simplicity and sincerity of his natural manner. In the work of the men who now follow, and who belong to the last half of the 16th century or first years of the 17th, we find the influence of Italian fashions working side by side with the technical traditions of an earlier age, and sometimes with a purely northern strain of boorish humour and fanciful burlesque.

WIERIX, THE BRUEGHELS, &c.

The section begins with the work of Jan Wierix, the chief of an Amsterdam family of draughtsmen and engravers. In their drawings, very minutely executed with the pen, the subject-pieces are of a bastard Italian-Dutch character (*see* Nos. 321–323), the portraits (as is the case throughout the work of this school) of a fine, searching, and unaffected quality not falsified by foreign influences (No. 324).

The same contrast between excellence and sobriety in portrait-work and tastelessness in classical or allegorical invention is to be noted again in the examples of H. Goltzius (325–328) and J. de Gheyn (330, 331).

At this point we go back a generation, in order to place the pen-drawings of Pieter Brueghel the Elder, the great painter of peasant life and drolleries (and also of landscape), side by side with those

of his son Jan Brueghel (nick-named *fluweelen Brueghel* or Velvet Brueghel), whose skill was entirely in landscape and still life, and who supplied these elements in the work of many of the best figure-painters of his time, including in some cases Rubens himself. Both father and son are represented by characteristic examples (332–338). Then come three more Italianized Flemings, the landscape-painter Paul Bril (339, 340), and the figure-painters Denis Calvaert and Otto van Veen (341, 342): the latter of whom brought home to his own country the result of the lessons he had learnt in the schools of Rome, Venice, and Parma, and had the honour of being the principal teacher of Rubens.

RUBENS AND VAN DYCK.

From the teacher of Rubens we pass to that master himself, and to one or two of his followers and associates; of whom the chief, and the nearest to being his rival, was Van Dyck. In the genius of Rubens there dwelt a fire strong enough to fuse together for the first time the native Flemish and the acquired Italian elements of artistic feeling and practice. The ten examples here shown, mostly from the Malcolm collection, illustrate fairly the varieties of his practice as a draughtsman and sketcher, alike in landscape, portrait, historical, and emblematical design. Especially interesting are the three landscape studies, two at least of which (343, 345) belong to his early time; the study after a portion of Leonardo da Vinci's lost cartoon of the Battle of the Standard (347); the brilliant portrait in three chalks of the artist's first wife, Elizabeth Brandt, lately acquired from the Holford collection (348); and the sketch for the picture of Charity now in the gallery of Count Schönbrunn at Pommersfelden (352).

The examples of Van Dyck which follow are taken exclusively from the Malcolm collection, and are sufficiently varied to represent fairly his usual methods as a draughtsman. No. 355 is a good example of a class of landscape studies in body-colour, very modern in feeling, of which the artist produced many, especially during his life in England. In 357 we see his power of design at its best in a motive borrowed from the antique; while 360 and 361 are excellent examples of a large and brilliant class of his works, namely, the portraits which he drew from life for the use of the engraver in the earlier (Flemish) period of his practice. Two pen-and-ink studies of market-stalls attributed to Snyders (353, 354), and two schemes of decorative design by Jacob Jordaens, boldly executed in his characteristic method of body-colour (362, 363), complete the group of the Antwerp masters.

THE DUTCH NATURALISTIC SCHOOLS.

The art of Catholic Flanders, as represented in its glory by Rubens and his satellites at the close of the 16th and in the first third of the 17th century, is essentially an art of religious or worldly

splendour, ceremony and opulence. Not so the art of the neighbouring Dutch and Protestant provinces of the Netherlands, which had during these years, after heroic efforts, finally achieved their religious and political independence. With such independence arose a many-sided new growth of popular and naturalistic art. The remainder of the division (Nos. 364–473) is chiefly devoted to the illustration of the works of these various groups of Dutch 17th-century artists. We begin with the landscape studies (made in many cases not merely for the artist's own use but for sale, and signed and dated accordingly) of the pioneers of the new landscape and marine painting in Holland, Esaias van de Velde, Pieter Molyn, Jan Van Goyen, Simon de Vlieger, Roland Roghman (364–369). These were men from eight to eighteen years older than Rembrandt, and untouched by his influence: in the order of the exhibition their work therefore precedes his. The methods habitually employed by them are a combination of black-chalk outlines with indian-ink or sepia wash: and with these simple means they knew admirably how to express the accent and main features of a scene, with the planes, distances, and aerial relations of land, sky, and water. Their work is of too level a quality for particular examples to call for notice.

REMBRANDT AND HIS SCHOOL.

The examples of Rembrandt which now follow (Nos. 375–385) illustrate fairly some of the various methods of that great master in drawing and sketching from nature or from imagination. He is unrivalled in the power of seizing in a few broad and rapid strokes the gesture and dramatic movement of life, or the salient and vital points of a landscape, with its planes, distances, and atmosphere. His favourite instrument is the brush, sometimes the quill, for drawing and shading in sepia; a small number of his drawings are in black or red chalk, and fewer still in silver-point. The specimens here given are taken exclusively from the Malcolm collection: it being proposed at some future time to make a separate exhibition of the very extensive Museum collections both of etchings and drawings by the master. Nos. 375, 377, 378 are studies from ordinary household life; No. 378 a study from the nude; Nos. 379 and 380 are copies, or rather adaptations, such as Rembrandt was much in the habit of making, from Persian illuminated MSS., Nos. 381 and 382 sketches for Biblical compositions; Nos. 384 and 385 slight but characteristic examples of a very numerous class of his works, his landscape sketches in sepia.

Next comes (386–396) a selection of examples by artists who were for the most part Rembrandt's immediate scholars or associates, or who fell more or less decisively under his influence. Eeckhout, who among his pupils properly so called was one of those coming nearest to the master, is here in chief force (388–392, 391 being a doubtful example). Govaert Flinck and S. van

Hoogstraaten (the latter an especially close imitator of the master) are also represented by good signed examples.

The seven numbers 399–405 are all by Jan Livens, who was a contemporary of Rembrandt, his fellow-pupil under Lastman, and whose work alike as painter and etcher betrays in many points his influence. The drawings of Livens are numerous, and fall into two distinct classes: one of woodland studies very freely and expressively drawn with the pen or brush in sepia; and the other of portraits, for the most part carefully finished in black chalk or black lead pencil. Both classes are well represented in the present selection: the British Museum affording a richer choice of portrait drawings by the master than any other collection, public or private. No. 402 is especially noticeable for its scale, force, and finish: No. 404 for the interest of its subject, the scholar and diplomatist Constantyn Huygens, who was one of the first to recognise the rising talents of his young friends, Rembrandt and Livens.

OTHER DUTCH SCHOOLS.

The portrait painters and draughtsmen of Haarlem follow next, with two interesting studies of sisters, in black and red, by Jan de Bray (406, 407), and four characteristic pencil drawings (409–12), by the celebrated engraver Cornelis Visscher. Gerard Terborch is represented by one black-chalk drawing of the finest quality, and three in sepia wash (414–416). Gerard Dou and Frans van Mieris (the elder) stand for the group of Leyden "fine-painters," or masters of minute finish and delicate detail in household scenes and small portraits; No. 421 being perhaps the most masterly known example of Dou's work as a draughtsman.

After the group of these minute painters of parlour scenes and domestic luxury comes a set of examples by other artists, their contemporaries, who were chiefly interested in the low life of taverns and the labours or merry-making of peasants. This group does not consist exclusively of Dutchmen, but includes, in the person of David Teniers (425), one of the chief painters of the neighbouring Flemish school; and in that of Brouwer (428, 429), one who may be claimed alike by Holland and Flanders, inasmuch as his career was divided between Haarlem and Antwerp. The next twelve numbers (430–441) are all by Adriaan van Ostade, the most prolific and most famous of all the Haarlem school of painters of common life; his brother Isaac; or his follower Cornelis Du Sart. The coloured drawings of Ostade have always been in great esteem, and many skilful imitations of them have been produced and put into the market, especially in the last century. To discriminate between true drawings by this master and the best works of his imitators is not easy, and experts are often divided in any given case. Particularly the highly finished and fully coloured drawings, such as Nos. 433, 434, and 436, are as a class liable to suspicion; though if any

xamples of the class may confidently be regarded as genuine, these re among them.

Quitting now the familiar painters of peasant life, we come first to group of architectural drawings by three distinguished masters in hat special branch, and next to one of marine subjects: all of special excellence in their respective styles. Of the three church nteriors by Pieter Saenredam (443–445), No. 445, representing the ood-screen of the Church of St. John at Bois-le-Duc (s'Hertogen-usch), is of especial interest to English students, inasmuch as hat masterpiece of Low Country architecture and sculpture was cquired some years ago for the South Kensington Museum.

In the two drawings which follow by Jan van der Heyden, the nost celebrated of all the architectural painters of Holland, we find hat artist giving pictorial representation to his ideas and experiences n regard to fires and fire-extinguishing apparatus: a subject in hich he took a practical and scientific as well as an artistic interest 446, 447).

The marine drawings in sepia or indian-ink wash by W. van de elde and L. Bakhuizen (449–452), exhibit perhaps the highest egree of perfection and precision which are attainable in that nethod: while the great panoramic view of Amsterdam, executed in 702 by the latter master with the assistance of the architectural ainter J. van Call (453), is certainly the finest extant specimen of arly Dutch water-colour painting: indeed, in the qualities of lumin-usness, gradation, and the union of breadth of general effect with nultiplication of minute detail, it has never been surpassed by any nter hand.

On the next and last exhibition case (Nos. 459–473) we revert o the Dutch landscape and pastoral painters of the 17th cen-ury, resuming in effect our study of these branches at the point here we broke it off to approach the work of Rembrandt and his ollowers. The masters in question divide themselves into two nain groups: those who stayed at home and were faithful to the cenes and sentiment of their native Northern land; and those who ent to Italy and were subject to the same influences which created ne art of Claude. The first group is represented by Jacob van Ruysdael (454–456), Aalbert Cuyp (457–459), and Adriaan Van e Velde (460–463), the second by Karel du Jardin (464, 465), Herman Swaneveldt, Jan Both (468, 469, the former perhaps the nost important drawing by the master in existence), and Nicholas Berghem (470–473).

DIVISION III.—ENGRAVINGS.

The object of this division (474–569) is to illustrate the rigin, growth, and progress of the art of engraving between he years about 1440–1530 in the countries both north and

south of the Alps. By "engraving" is here meant not merely what the word would literally imply, *i.e.*, the cutting of a design of figures or ornaments by means of a graving-tool on a plate or other surface of metal, but the farther process of taking an inked impression on paper from a design so cut. The former part of the process had been always in use among armourers and goldsmiths for the decoration of the products of their art; it was the adoption of the latter part of the process—in other words, of the practice of printing from the engraved plate—which constituted the invention of engraving commonly so-called.

Whether this invention came first into use in Germany or Italy, and at what date, has long been a matter of dispute. The account of Vasari, attributing its origin to Italy, and specifically to the Florentine jeweller and niello-engraver Maso Finiguerra, and to the year 1452, has been quite discredited by the result of recent research. It is now certain that the art had been practised in Germany, and probable that it had been practised in Italy also, for some years before the middle of the 15th century.

That the priority belonged to Germany seems nearly certain; at any rate there can be no doubt that in that country the art first took root and popularity as a means of producing and disseminating both images of piety and figures for popular amusement and instruction, playing-cards, etc. Accordingly the examples of the German school come first in order of exhibition. Of the two upright stands of swing-frames in which this division is arranged, that near the west wall illustrates the origins and development of the art in Germany, and that near the east wall in Italy.

It should be added that the instruments used almost from the beginning were practically the same as are in use to-day. The plate upon which the design was cut was commonly of beaten copper, though experiments were also made with the precious metals, iron, and brass; the tool was a graver or burin held at an acute angle with the plate, pushed by the pad of the hand, and guided by the forefinger and thumb; the ink an oily composition, varying in early times as to colour, strength, and fluidity, but soon (at least in the Northern

schools) improved into a rich and uniform black, similar to that used by the printers of movable types. It must be borne in mind that the engravings of these early schools are not copies from pictures, but independent designs invented and executed in this form only, or at most from a preliminary sketch on paper. The craft holds a midway place between those of the goldsmith and the painter; which, again it must be remembered, were often in those days united in the same hands.

GERMAN ENGRAVINGS.

THE MASTER OF THE ST. ERASMUS.

The first four frames (474–477) contain a number of small and primitive cuts, partly from the Museum and partly from the Malcolm collections, by an anonymous master who worked, probably at Cologne, as early as the second quarter of the 15th century, and is known, from the subject of one of his principal works, as the Master of the St. Erasmus. These cuts illustrate the earliest steps from the use of miniature-painting to the use of engraving for the decoration of books. For some years, both before and after the invention of type-printing, engraved plates, with the designs afterwards coloured by hand, were often used for the decoration of MSS., as an easier and doubtless cheaper substitute for original miniature-paintings. The two imperfect sets here exhibited have been actually so used for the decoration of MS. books of prayers.

THE MASTER E. S. OF 1466.

A much more advanced stage of the art, dating some quarter of a century later, is illustrated by the twenty-four examples of the Master E. S., or "Master of 1466," placed in the four frames 478–481. His identity has not yet been ascertained, and he is known only by the Gothic initials with which he sometimes signs his plates, and by the dates 1466 and 1467, which he has added on some of the latest of them. By style he belongs to the Swabian school, that is to the South-western provinces of Germany bordering on the Upper Rhine. With all its elements of Gothic quaintness and angularity, his work is distinguished by great technical proficiency, both in cutting and printing, by a great richness of the decorative feeling properly belonging to his craft as a goldsmith, and by much fervour of devotional feeling.

THE MASTER OF THE AMSTERDAM CABINET.

It has been said that the tool ordinarily employed by these early schools, both north and south of the Alps, was the regular graver or burin, (as we can tell not only from the character of the prints

themselves, but by a representation of an engraver at work in a Florentine print of about 1460). On frame 487 are six specimens of the work of a very rare German engraver who worked on the copper in a different method, viz., that which we now call dry-point; that is with an etching-needle, not held low and pushed by the hand, but managed between the fingers and thumb like a pen or pencil. The lines obtained by this method are rich and furred, or full of "burr": the plate will only yield a very few good impressions. Consequently the works of this master are very rare: the Amsterdam collection contains by far the greatest number. He also, by his style, belongs to the Swabian or Lower Rhenish provinces; an attempt has been made to identify him with Hans Holbein the elder, of Augsburg: he is unique among the artists of his time by his picturesque vivacity and realism of treatment.

MARTIN SCHONGAUER.

The next twenty-one frames (482–502) are filled with ninety examples of Martin Schongauer, the famous painter-engraver of the Rhenish school of Alsace (he lived at Colmar and died 1491). In the work of this artist the technical advances made by the master E. S. are carried still farther, and allied with a finer sentiment and more attractive style of design, partly derived from the example of the Flemish school of painting, and particularly of Roger van de Weyden. The engravings of Martin Schongauer had a great fame in their day, and were disseminated and copied through all the schools of Germany, and also in Italy. The series here exhibited is of the finest possible quality, drawn chiefly from the Malcolm collection.

VARIOUS GERMAN MASTERS OF ABOUT 1480-1490.

In the next nine frames are specimens of engravers working in the various provinces of Germany, contemporaneously with or immediately after Martin Schongauer, viz.:—the so-called Franz von Bocholt, a fine and original master of whom all that is known is that he lived at Bocholt in Westphalia, and used the initials F. V. B. (503–505); another unknown master signing L. Cz., who on the one hand shows the influence of Schongauer, and on the other seems to lead up to the style of the Saxon painter Cranach (500); another, also of a fine gift, using the initials B. M. (507); and then two from the Franconian school, namely, the somewhat rude and grotesque Mair of Landshut (508), and the fanciful and attractive M. Z. of Munich (509–511). These lead up naturally to the greatest and most celebrated of all the "painter-engravers,"

ALBERT DÜRER.

The thirty-three fine examples of his work, exhibited in the six frames 511–517, are chronologically arranged, and illustrate sufficiently the range and variety of his themes, viz., those of *genre* or daily life (512); those of landscape detail and of the nude

513 *a*, the famous Adam and Eve); the heraldic, emblematic and rnciful (514 *a–g*, 516 *a* and *b*); those of saintly legend (513 *b*, 16 *b*); representations of the Virgin (515 *a–k*), and portraits 517 *a–d*). The impressions chosen are uniformly of the choicest uality, and the master's unequalled combination of gravity with chness of effect, and of scrupulous detail with an imposing randeur, will be apparent to every eye.

LUCAS VAN LEYDEN.

Lastly follow, on four frames (518–521), fifteen examples of)ürer's younger rival, the Dutchman Lucas van Leyden. This xtraordinarily precocious and industrious artist had a power equal) Dürer in the rendering of detail, and superior to him in the xpression of gradation and atmosphere, with a homely quaintness nd sincerity of invention that are all his own. Nos. 519 (*a*) and *b*), the latter of excessive rarity, are the finest pieces of his early, Vos. 521 *a* and *b* of his middle time: the work of his latter years, /hen he lost himself in imitation of the Italians, is not represented.

ITALIAN ENGRAVINGS.

Following these illustrations of the development of the engraver's rt in Germany, comes, on the second stand of swing-frames (Nos. 522–569), a series illustrating its parallel development in Italy. In his country the art did not become one of popular imagery and)opular commerce as it did in Germany, nor were its technical pro-:esses so quickly carried towards perfection. On the contrary, it ;eems to have had but a limited application for the decoration of)bjects whether of ecclesiastical or secular use, for the illustration of he subjects of popular literature, sacred or profane, for the disseminaion of jewellers' patterns, and lastly for the practice and amusement)f artists making experiments without a view to sell. Accordingly he number of preserved examples of any given print or series of)rints is often extremely small. And throughout the 15th :entury, at least, the methods of workmanship, style of hatching, :tc., are far simpler and more primitive than those employed by nasters like E. S. or Martin Schongauer; the inking, printing, and echnical practices generally far more imperfect.

FLORENTINE SCHOOL.

The earliest seat of the art in Italy would seem (but this cannot be said with certainty) to have been at Florence. A number of rare disconnected prints, bearing generally the characters of this school, and to be dated presumably about or even before 1450, are not represented. The series begins with the works of two different schools, or workshops, which we find regularly established in Florence about 1460–1470. Following Vasari, the productions of both these workshops have been commonly lumped together under the name

of Baccio Baldini; of whose existence, however, nothing is really known. What we actually find is that the works of one group are distinguished by a particular delicate and close manner of shading or cross-hatching, together with a predilection for special forms of enriched architectural ornament, costume, armour, embroidery, etc.; the other by a broader and plainer system of uncrossed shading, with a much simpler taste in the matter of ornaments and enrichments. The one group, in short, exhibits more the style characteristic of a jeweller's, the other, of a painter's work. The difference can best be seen when the same designs, as sometimes happens, have been engraved twice over, first in the one manner, and then in the other. The two Planets (522) and the seven designs for the decoration of caskets, etc. (523) are typical examples of the "fine" manner practised in the one workshop: the set of the Triumphs of Petrarch, the Temple of Solomon, the Deluge, Moses on Mount Horeb, and the Last Judgment (523–527) of the "broad" manner practised in the other. In Nos. 528–533, Mr. Malcolm's beautiful and almost unique set of Sibyls, in the fine manner, are placed for comparison side by side with the Museum set, scarcely less beautiful, of copies made from them in the broad manner.

Florentine 15th-century engraving is further represented (Nos. 534–536) by one example of the work of the famous goldsmith, sculptor, and painter Antonio Pollaiuolo, and by several of the goldsmith-engraver Robetta, a second-rate craftsman who worked from the designs sometimes of Pollaiuolo, and sometimes of Filippino Lippi. We next come to the

NORTH-ITALIAN SCHOOLS.

The most powerful artist who ever used the graver in Italy was Andrea Mantegna. His work is extraordinarily vigorous, showing the training and instinct rather of the painter and draughtsman than the goldsmith. He and his school are represented in Nos. 537–540, one or two drawings being introduced to show how contemporary artists used these prints to copy from. Next come examples (541–544) of Jacopo de' Barbari, a Venetian for some time domiciled in Nuremberg, who learnt the technical practice of engraving partly from Dürer, whom in his turn he instructed in human proportion and anatomy: of Benedetto Montagna of Vicenza (545), the brother of the more famous Bartolommeo; of Domenico Campagnola (546), a Paduan imitator of Titian and Giorgione; and of the Ferrarese masters signing NA DAT and ~~BP~~ respectively (547).

BOLOGNESE SCHOOL.

At the close of the 15th century and during the first decade of the 16th, Bologna became a great seat of the engraver's art, chiefly owing to the influence of Francesco Francia, who was equally distinguished as a goldsmith and painter, and one of the most frequented of teachers in both capacities. In frames 548, 549, and

set out fifty-two beautiful examples, partly from the Malcolm, and partly from the Museum collections, of the work of the artist known as Peregrino da Cesena; these are all minute ornamental compositions relieved in light on a background of dark shading, in a manner imitated from the class of jeweller's work or engraved ornaments known as *nielli*. On 550, 551 are examples of the school of Costa and that of Francia; and the remainder of the frames, 552–569 are taken up with a series (probably unequalled in quality of impression) of the works of Francia's famous pupil, Marcantonio Raimondi. By copying (and indeed forging) the works of Albert Dürer, Marcantonio trained himself, first among the Italian engravers, to an almost equal degree of technical perfection with the masters of the north. For the first years of his practice, the drawings from which he engraved were chiefly those of Francia and his school; No. 562*c*, taken from Michelangelo's famous cartoon of 'The Bathers,' and dated 1510, marks the year of his passage through Florence, whence he went on to Rome, and became thenceforth the exclusive interpreter in engraving of the sketches and studies of Raphael. The remaining examples (562–569) are nearly all from designs by that master.

[S. C.]

ETHNOGRAPHICAL GALLERY.

This Gallery contains the Ethnographical Collections from various parts of the world, excepting those from China, which are placed in the Asiatic Saloon.

In former years a collection of this nature had been gradually accumulating, but had not received any special attention. In 1865 Mr. Henry Christy left by will the collections, both prehistoric and ethnographical, which he had formed, to trustees, by whom they were offered as a gift to the British Museum. Considerable additions have been made to the collection by gift or purchase, and it was removed to the Museum in 1883, when it was incorporated with the series already there, and the whole was rearranged in a systematic manner.

ASIA.

The Asiatic series occupies the first compartment of the gallery, and owes its position to the contiguity of the Asiatic Saloon; otherwise it would have been more convenient to have commenced with Africa, which now occupies a somewhat incongruous position between the Pacific Islands and America. The arms and armour from various parts of the East occupy one side of the room as well as several table-cases, while other objects from Asia are placed on the opposite side.

ARMS AND ARMOUR.—This series, which it has been found convenient to keep together, is chiefly derived from the bequests of John Henderson, Esq., F.S.A., and William Burges, Esq., A.R.A., and the gift of a part of the Meyrick Collection by General Meyrick.

Cases **1–3.** Japanese: including a good series of helmets, and three complete suits of armour.

Case **4.** Chinese: a very fine wadded silk suit, strengthened by studs of metal; and a similar suit of a Corean general.

Table-Case **167.** Chinese and Japanese weapons.

Central Case **A.** Japanese objects, among them a fine lacquered saddle and other trappings of a *daimio*.

Cases **5–14.** Various Oriental arms, including a helmet and other pieces of the 15th century from the Arsenal at Constantinople, from the Burges Bequest; and (Case **10**) the helmet of Shah Abbas the Great, dated 1625–26; from the Henderson Bequest.

Table-Cases **168–170,** and **208.** Indian and other weapons, chiefly from the Henderson Bequest.

Table-Case **208.** In the glazed end are musical instruments and masks from Tibet.

NICOBAR ISLANDS.—Cases **150–152.** A collection of objects made and used by the inhabitants of these islands. Presented by E. H. Man, Esq.

ANDAMAN ISLANDS.—Cases **153, 154.** Personal ornaments, such as necklaces of human bones, etc.; weapons; a curious drum; cooking pots of earthenware, and photographs of natives. Chiefly presented by Maurice V. Portman, Esq.

CEYLON.—Case **155.** A remarkable series of painted wooden masks, used by the Devil-dancers in their dances, to cure various diseases, each shape being considered effectual for some particular complaint; painted pottery, etc.

KHONDS OF ORISSA.—Case **156.** A curious dress, and a number of typical axes from these wild tribes. Chiefly presented by the Right Hon. Sir John Lubbock, Bart.

Table-Case **206.** In the glazed end is a series illustrating the manufacture of shell armlets in Bengal.

INDIA, BURMAH, SIAM.—Cases **157–159.** The civilized products of these countries, which, however, are more fully illustrated in the India Museum at South Kensington.

Central Case **C.** Two ancient bronze drums, used by the Karens, but possibly of Chinese make, and other musical instruments from India and Burmah.

Table-Cases **206, 207.** Various Indian objects, chiefly personal ornaments, tobacco pipes, games, etc.

Table-Case **207.** In the glass end a complete set of tea-making apparatus from Tibet, &c.

NAGAS OF ASSAM.—Case **160** and part of Table-Case **207.** Dresses, ornaments, and weapons of the various tribes.

WILD TRIBES OF BURMAH, ETC.—Case **161.** Objects from the Kakhyen and other wild tribes inhabiting the border-land between Burmah and China; specimens from the Lepchas of Sikkim.

CENTRAL ASIA.—Case **162.** Objects from Bokhara, etc., some of them collected by Rev. H. Lansdell, D.D.

SIBERIA.—Cases **163, 164.** Dresses and utensils of the Yakuts, Tungusk, and other tribes of Siberia.

AINOS OF YEZO.—Cases **165, 166.** A series of dresses and implements used by the inhabitants of the island of Yezo, north of Japan.

The Upper Cases contain collections from the extreme east of the Continent of Asia, and from the Maldive Islands.

In the middle of the Room is Central Case **B,** containing on one side small Japanese works of art; on the other, as well as in the upper part, a series of Japanese ivory carvings (*netsuké*), on loan from Sir A. W. Franks. They are arranged as far as possible in accordance with their subjects.

On the Screen are a frame of Personal Ornaments from Central India; photographs of Andamanese, and several pictures.

ASIATIC ISLANDS.

JAVA.—Cases **15–21.** This series is chiefly derived from the collection formed by Sir T. Stamford Raffles, when British Governor of Java, and presented by the executor of his widow, the Rev. Raffles Flint.

Table-Case **171.** Weapons (*krises*) from Java.

Table-Case **172.** A series of pieces of cotton cloth illustrating the process of making *battik* in Java; tobacco pipes; manuscripts, etc., of the Battas of Sumatra. Knives and daggers from Sumatra.

MOLUCCAS, ETC.—Case **22.** Shields, etc. Objects from Rotti, Amboyna, etc.

SUMATRA. Case **23.** Dresses and implements, including head-dresses and figures from the island of Nias, and curious carved sticks from the Battas, a cannibal tribe of Sumatra.

Cases **144–146.** Objects from some of the smaller islands of the Archipelago, viz.:—Timor, Timorlaut, Savo, Solor, Ceram, Celebes, Philippines, etc.

Table-Case **203.** Ornaments, models, &c., from the various islands.

BORNEO.—Cases **147–149.** The most remarkable objects are the blowpipes (*sumpitan*) used with poisoned darts, and the skulls of captured enemies, preserved as trophies. In these Cases are a loom, model boat, and a large collection of interesting objects presented by H.H. the Ranee of Sarawak.

Table-Case **204.** Swords (*parang*) of an angular form, and other weapons, from Borneo, some of them in elaborately carved sheaths.

Table-Case **205.** Various weapons from Ceram, Solor, etc.

Central Case **D.** Model of a house from Timorlaut, etc.

OCEANIA.

The collection from the black races of the Pacific, Australia nd Melanesia, are arranged on the West side of the gallery, ases 24–52; those from the brown races, Polynesia and licronesia, on the opposite side, Cases 112–143.

The larger specimens and trophies of clubs, paddles, and pears, are placed over the cases; in most instances over hose containing objects from the same islands.

AUSTRALIA. Cases **25–26.** The boomerangs and implements for hrowing spears, etc., are characteristic instruments. The greater part f the series of boomerangs is arranged on the wall over the ase, where there is also a portrait of a Tasmanian, belonging to a ow extinct race.

Central Case **F.** A remarkable series of masks of tortoiseshell, ie largest in the form of an alligator. From the Torres Straits lands.

Table-Case **174.** Stone implements and ornaments from Aus- alia; in the glass end Pottery from New Guinea.

NEW GUINEA.—Cases **27–35.** Axes of curious forms, wooden gures, wigs, drums, and tobacco pipes of bamboo.

The large Central Case **E** contains specimens from the islands of 'orres Straits, including the collection formed and presented by rofessor A. C. Haddon.

Table-Case **175.** Personal ornaments from New Guinea; in the lass end, food bowls from Trobriand Islands.

In the two upper ranges of cases in this section are placed the rger objects from the collection formed in the S.E. of New Guinea y H. H. Romilly, Esq.

On the screens are large photographs, frames of personal orna- ients of the natives of New Guinea and Torres Straits, and a ries of implements from Australia.

A small Central Case **G** contains a collection of elegantly carved atulas, or spoons, used to convey to the mouth the lime chewed ith the betel (*areca*) nut. The lime is kept in gourds. (See Case 3.) These implements are characteristic of the South-east of ew Guinea, and are valuable as examples of ornament.

NEW IRELAND AND NEW BRITAIN.—Cases **36, 37** and **39.** A ries of wooden figures and masks, elaborately carved and painted, resented by the Duke of Bedford; curious statuettes cut from halk. In **38** is a collection of weapons, &c., edged with sharks' eth; others with turtle-shell blades; cocoa-nut scrapers, wooden owls, etc., from Matty Island.

ADMIRALTY ISLANDS.—Case **40.** Large wooden bowls carved om the solid; spears with heads formed of obsidian (volcanic lass), etc.

Table-Case **176** and Screens. Ornaments from the Solomon Islands, Admiralty Islands, and New Britain.

The large Case **L** in the centre of the gallery contains canoes, spears and shields, etc., from the Solomon Islands, a burial hut containing the skull of a chief from Rubiana Island, presented by Capt. Davis, R.N., and spears from New Hebrides and New Caledonia.

Table-Case **177.** Band of native money from Santa Cruz Islands, and ornaments from Solomon Islands.

SOLOMON ISLANDS.—Cases **41–43.** Large inlaid food bowl of the "King" of Guadalcanar, clubs of peculiar form, kites and trimmers used in fishing, carved figures, and well-finished bows and arrows.

Over this case is a fine canoe from the Pelew Islands.

NEW HEBRIDES, SANTA CRUZ, AND NEW CALEDONIA.—Cases **44–46.** Bows and arrows, the latter neatly made, axe-heads of shell, etc. Clubs and axes with heads of jade-like stone, curious mask, a curious idol plastered with clay from Mallicollo, presented by F. Skeffington, Esq., etc.

Central Cases **H** and **K.** Models of double canoes from Fiji Islands; out-rigger canoe, Admiralty Islands; and trading boat, Papuan Gulf. Also models of canoes from other parts of the Pacific.

Table-Case **178.** Ornaments and implements from New Hebrides and New Caledonia. Stone axe-heads, ornaments made of whale teeth, and cannibal forks, from the Fiji Islands.

FIJI ISLANDS.—Cases **47–52.** Glazed pottery, pillows, drinking cups, and priests' bowls of wood. The drinking bowl of King Thakambau, cut from a solid block of wood; large series of clubs, bones of chiefs eaten by cannibals, placed in the trunk of a tree.

A trophy of large spears from the Fiji Islands hangs over Case **42.**

On the Central Screen are personal ornaments from Fiji, New Hebrides, and the Western Pacific.

Passing to the other side we come to

MICRONESIA.—Cases **112, 113.** Suits of armour made of plaited cocoa-nut fibre, and weapons edged with sharks' teeth, from the Kingsmill group; shell adzes, mats, spears, etc., from the Caroline Archipelago.

EASTER ISLAND.—Case **114.** Figures carved in hard wood, dancing paddles, breast ornaments, and obsidian tools. One of the breast ornaments has a line of picture writing engraved upon it.

MARQUESAS ISLANDS.—Cases **115, 116.** Dancing stilts, clubs of peculiar form, head-dresses, etc.

HERVEY ISLANDS.—Cases **117–120.** Series of stone axes in elaborately carved wooden handles; singular head-dresses from Chain Island. A trap for catching souls, from Mangaia.

Table-Case **197.** Small objects from the Caroline and Hervey Islands, and Tahiti.

On Central Screen, Personal ornaments from Micronesia and the Eastern Pacific.

TAHITIAN, OR SOCIETY, ISLANDS.—Cases **121–123.** Dress of a nourner, brought by Captain Cook; wooden idols, and others overed with cocoa-nut fibre; stone axes in handles, drums, large ooden cases for chief's ornaments, etc.

HAWAIIAN, OR SANDWICH, ISLANDS.—Cases **124–126.** Very re-arkable idols and helmets covered with feathers; several feather loaks and tippets, surf-swimming board, weapons edged with harks' teeth, etc.

Central Case **M.** Three wooden boxes, inlaid with shell, from ie Pelew Islands. A model of a Samoan house, presented by ing Malietoa; other Samoan specimens, including a bonnet of uropean form, made of tortoiseshell, sent as a present to H.M. the ueen.

Central Case **N.** Collection made on the voyage of Captain ancouver, 1795, from Hawaiian and Tahitian groups.

TONGAN, OR FRIENDLY, ISLANDS.—Cases **127–129.** Basket ork of neat manufacture, clubs, pandean pipes, tapa beaters, etc.

Table-Case **199.** Personal ornaments and implements, chiefly om the Hawaiian and Tongan Islands.

SAMOAN, OR NAVIGATOR'S, ISLANDS.—Case **130.** Well-made mats; ears of peculiar type; fishing baskets, etc.

SAVAGE ISLAND.—Case **131.** Clubs of very peculiar shape, assing from a straight stick to a curved paddle-like blade; beautiful ather plumes; oviform pieces of stalactite used as missile weapons.

On Central Screen are fish-hooks from New Zealand and the acific, and a collection of Religious objects.

NEW ZEALAND.—Cases **133–140.** Numerous specimens of carv-g; in Case **136** four preserved tattooed heads; cloaks of native flax (*Phormium tenax*), and two of apteryx feathers; carved boxes in hich the chiefs kept their feather ornaments, a mussel-dredger, ro long war-horns; *merés*, or hand-clubs, of wood, bone, and one, as well as a number of stone axes. There is also with ese an European iron axe, given by Captain Cook to the tives, and which has been mounted in a native handle and eserved as a relic.

Table-Case **200.** Objects of jade from New Zealand, some of them considerable historical interest in the country, as having belonged great chiefs, and consisting of *merés*, or hand-clubs, axes and *tis* (breast ornaments); nose flutes, ear-pendants of jade and chalot tooth, sacrificial knives, two children's tops, and three ngular funnels used to feed chiefs while they are being tattooed, l from New Zealand.

In Table-Case **201** are numerous implements of stone and bone, ith three wooden *merés*, from the Chatham Islands.

Cases **141–143.** Objects chiefly from the Eastern Pacific Islands, nt home by the early pioneers of the London Missionary Society. ent by the Directors of the Society. The series comprises a umber of "gods" and other precious heirlooms of the natives o

the Hervey and Tahitian Groups, as well as objects then in common use, though now locally obsolete. Some of the smaller objects are in Table-Case **201.**

AFRICA.

The specimens from Southern, Western, and Northern Africa and Madagascar are on the West side of the Room, in Cases 53–67. Those from Egypt, Eastern and Central Africa are on the opposite side, in Cases 100–111.

SOUTH AFRICA.—Cases **53–56.** In Case **53** are a few specimens of the bows, poisoned arrows, and digging sticks used by the Bushmen. The rest of this and the following cases contain the arms, implements, and ornaments of the Kafir tribes.

Table-Case **179.** Tobacco-pipes, snuff-apparatus, and knives and personal ornaments of the Kafirs and Bushmen.

WEST AFRICA.—Cases **57–64.** In Case **57** are objects from the Congo River, and in Case **61** figures, musical instruments, etc., chiefly from Loango.

Central Case **O.** Elaborate wooden carvings from Lagos, cylindrical box covered with cowries, etc.; chiefly connected with fetish worship.

The Central Small Case **Q** contains a series of ivory carvings executed by native workmen for the Portuguese settlers in West Africa during the 16th century. It includes hunting-horns, cups, spoons, etc.

Table-Case **180.** Weapons from West Africa.

Cases **58–60.** Objects from the Fan tribe, among which may be specially noticed a cross-bow of peculiar construction (this is the only locality in Africa in which it is known); carved gourds, model canoes, hats, staves, etc., chiefly from the Niger.

Table-Case **181.** Missile weapons, combs, some curious messages (symbolized by strings of objects), weights, and ivory carvings; all from West Africa.

Central Case **R.** A collection of weapons from the Upper Congo, obtained by Capt. S. L. Hinde.

Cases **62–64.** Objects from the Boobies of Fernando Po (primitive-looking spears, paddles, and ornaments). Carvings, cloths, etc., from Ashantee, and a remarkable carved fetish table from Dahomey.

MADAGASCAR.—Cases **65, 66.** Hide shield, spears, spoons, mats, etc.

Table-Case **182.** This case is occupied by armlets of ivory, bronze, and glass, as well as a number of European beads used in trade with the natives, and tobacco-pipes from various parts of West Africa.

NORTH AFRICA.—Case **67.** Touarick shield and saddle; pottery from the Riff pirates and from the Kabyles. Morocco pottery, etc.

ABYSSINIA.—Cases **100, 101.** Many of these objects were brought back after the war. The two tents, though made of European stuffs, are interesting as having belonged to King Theodore, as did also the shield in the centre. A series of specimens, collected by Mr. Theodore Bent, has been recently added.

EGYPT.—Cases **102, 103.** Pottery and various utensils, many of which formed the illustrations to Lane's "Modern Egyptians."

Table-Case **193** contains specimens from North Africa, Abyssinia, and Egypt.

E. EQUATORIAL AFRICA.—Cases **104–106.** Spears, shields, bows, arrows, etc., from the tribes of this part of Africa.

EAST AFRICA.—Cases **107–111.** Spears and shields of the various tribes of the Upper Nile, together with some curious missile weapons used by the Neam-Neams. In **107** is a large drum from Uganda. A seat formed from the branches of a tree, and a long tobacco-pipe, both bound with bands of copper, and an oblong wooden shield with copper discs, all from the Monbuttus. On the floor of the case are boomerangs from the Nile tribes. In the last cases of this section are musical instruments, bows and arrows, tobacco-pipes, head-rests, and a hippopotamus harpoon.

Central Case **S.** Series from Nyassaland, collected and presented by H. H. Johnston, Esq., C.B.

Table-Case **194.** Two very remarkable antique boomerangs from Egypt; swords of European make, with native mounting, from Khartoum. Personal ornaments from the Upper Nile, and trumpets or calls from the same district. Quivers and arrows from the Pigmies of Central Africa, presented by Surgeon Parke, 1891.

Central Case **P.** Musical instruments from the Niger River, collected and presented by Major Claude Macdonald.

Table-Case **195.** Weapons and ornaments from Mashonaland, collected by Mr. Theodore Bent. Glass end: a curious earthenware pot dug up on south-east shore of Lake Nyassa, presented by H. H. Johnston, Esq., C.B.

Table-Case **196.** Swords and daggers from North Africa and from the Bahr el Gazal. In the glass end are straw hats, pottery, etc.

AMERICA.

The ethnographical specimens from this continent are arranged in a kind of circle, those from the two extremes, North and South, being on either side of the entrance door.

TIERRA DEL FUEGO.—Case **84.** Bows, arrows; bone heads of fishing spears; models of bark canoes, etc.

PATAGONIA, ARGENTINE REPUBLIC, ETC.—Case **85.** Saddle, spurs, calabashes, tobacco-pipes.

BRAZIL.—Cases **86–88.** Feather ornaments and preserved heads from the Mundurucus, on the Amazon; two shrunk heads prepared by the Jivaros Indians; blow-pipes and darts with poisoned heads; singular trumpet from the River Uaupes.

PERU.—Cases **89, 90.** Some interesting specimens of pottery and other objects from the River Ucayali.

GUIANA.—Cases **91–93.** Bows and arrows, feather headdresses, magic rattle, clubs of peculiar form, blow-pipes and darts, etc.

On Central Screen is a frame of Personal ornaments from British Guiana.

Table-Case **188.** Personal ornaments of Patagonian Indians. Ornaments of beads, tobacco-pipes and snuff-apparatus from the River Ucayali, Peru. Ornamented reeds, *maté* gourds and their tubes, from Paraguay. Remarkable stone axes and lip and ear ornaments from the River Tocantins.

Table-Case **189.** Small objects from Guiana and Zuñi fetishes.

Table-Case **190.** Spurs and other small objects from Mexico.

MEXICO.—Case **94.** Cleverly modelled figures of natives; pottery made in Guadalajara; stirrups, etc.

NORTH AMERICA.—Cases **95–99**, and **68.** Weapons, clubs, and dresses worn by the Continental Indians of North America.

Table-Case **191.** A large collection of tobacco-pipes and tomahawk pipes from the Indians of North America, chiefly collected by the late Mr. W. Bragge.

Table-case **192.** A continuation of the series of pipes, stone implements in handles, and other small objects from North America.

NORTH PACIFIC COAST. — Cases **69–73.** Fine basket work; curious headdresses; stone axes, masks, figures, and armour used by Indians of Vancouver's Island, Nootka Sound, and the district.

Table-Case **183.** Pipes of slate and wood, gambling sticks, horn spoons, etc., used by the Indians on the North Pacific Coast.

Central Case **T.** A collection of bows, arrows, and utensils from the north-west coast of America, collected during Capt. Vancouver's voyage.

Central Case **U.** Models of canoes from various parts of America.

ESQUIMAUX.—Cases **74–83.** Weapons, tools, and costumes of these races. Many of the specimens are from the collection formed and presented by John Barrow, Esq., in 1855; a valuable series, the result of his travels, has been recently presented by the Earl of Lonsdale. In Case **80** are illustrations of the Arctic Expeditions.

Case **184.** Objects from the North Pacific coast and from the Esquimaux, including some remarkable implements in jade; a small stone figure forming a vessel, from Vancouver Island.

Table-Cases **185** and **186.** Various small implements used by Esquimaux.

Table-Case **187.** The greater part of the case is occupied by stone implements from Greenland.

NORTH-EAST STAIRCASE.

On the landing at the top of the North-east Staircase, leading out of the end of the Ethnographical Gallery, are some of the larger **sculptures from Mexico.** The two finest are from the Bullock Collection, and a seated figure with hieroglyphics at the back is from the Wetherell Collection. The two stone seats below are from Ecuador, one of them presented in 1881 by J. Lloyd Ashbury, Esq.

On the walls of the landing are the sculptured bas-reliefs in stone from the ruins of Copan and Uxmal, Central America, excavated and presented by A. P. Maudslay, Esq. A detailed account of the explorations will be found in "Biologia Centrali-Americana."

On the walls of the Staircase is a series of **casts of heads from ancient Egyptian monuments** at Thebes, illustrating the various foreign races represented on the sculptures and forming an ethnographical series of some importance. The series was prepared by W. M. Flinders Petrie, Esq., and presented by the British Association for the Advancement of Science. The numbers on the casts refer to a photographic album, published by Mr. Petrie, in 1877, as "Racial Types from Egypt."

[The doorway on the North of the landing leads into the American Room.]

AMERICAN ROOM.

This room contains the more ancient remains from the American Continent. They are mostly, in one sense, prehistoric, as they are probably anterior to the Spanish Conquest, but some of them may be much older than others. It will be noticed how closely the stone implements and weapons resemble those of the old world, while many of the patterns have some affinity with those furnished to us by the antiquities of Europe.

NORTH AMERICA, ANCIENT.—Cases **1–6.** Arrow-heads, axes, and knives of stone, and vases of pottery, anciently used by the Indians of North America. A wooden vessel, piece of a net, pierced shells, etc., used by the mound builders, Marco, Florida.

Above cases **4–9** are some of the smaller sculptures from Copan, presented by A. E. Maudslay, Esq.

Table-Case **A.** A series of ancient pipes, some of them of considerable antiquity, found in the mounds of Ohio; specimens of wampum, or native money made of shell; a few of the choicer stone implements, including a very fine series presented by Andrew E. Douglass, Esq., of New York.

Table-Case **B.** A continuation of the stone implements from North America, mostly acquired from the collection of the late T. W. U. Robinson, Esq., F.S.A.

WEST INDIES.—Cases **7–9.** Chiefly stone implements. A few carvings in wood, some of them on the top of the case; and three remarkable stone rings, the use of which is not known.

ANCIENT MEXICO.—Cases **10–12.** Sculptures in stone. A fine sculptured figure of a divinity in jade-like stone; part of an oblong chest with basreliefs, and two horseshoe-shaped stones, believed to have been sacrificial collars used for human victims.

Cases **13–15.** Pottery and stone implements from Mexico, the latter chiefly from the Province of Guadalajara.

Cases **16–18.** Pottery from the Province of Guadalajara. In Case **16** a series of pottery from Puebla, presented by F. Ducane Godman, Esq. In the upper part of Case **18** a small series of pottery from Honduras, Costa Rica, etc.

Cases **19, 20.** In the upper part, pottery from Chiriqui, Panama;

in the lower a collection from Nicaragua, excavated and presented by Mr. F. Boyle and Mr. J. G. Jebb, who have published an account of their discoveries.

Over the Cases **10–20** are placed a number of Mexican figures carved in stone, from the Rio Panuco, Mexico; presented by Captain Vetch. (Journ. R. Geogr. Soc. VII., 1837, p. 1.)

Table-Case **C.** Arrow-heads, chiefly of obsidian; flakes of the same material, and the cores from which they are struck. Fine knives in chert and chalcedony; stone axes; bronze and copper axes and bells; stamps for impressing patterns, and spindle-whorls.

Table-Case **D.** On one side musical instruments in terracotta from Mexico, chiefly flutes and whistles; on the other a few select vases, and some well-made stone and chert implements from New Granada and Honduras.

Cases **21–25.** A remarkable collection of pottery, including some alabaster vases, discovered in the Island of Sacrificios, Mexico, and chiefly excavated about 1842 by Admiral Evan Nepean (see "Archaeologia," xxx. 138). The large vase is restored and re-coloured from existing fragments.

Table-Case **E.** Some remarkable relics from Mexico, the most important being eight specimens of **mosaic**, including a human skull, two wooden masks, a sacrificial knife, a two-headed snake, a centre of a shield, a wooden stand in the form of a jaguar, and an animal's head, all from the Christy collection. These are encrusted with turquoise of various colours, malachite, and shell, and the eyes are set with pyrites. A remarkable head-piece belonging to this series is in Case **23.** Three large faces in hard stone, one of them with Maya hieroglyphics; three wooden drums, one richly carved; figures in jade or jadeite; stone amulets and beads; an obsidian mirror, and others formed of pyrites.

A remarkable carving in hard volcanic stone, representing a coiled rattlesnake, stands beneath the window in this bay. It appears to have been used as a fountain, and formed part of the Wetherell collection of Mexican antiquities.

NEW GRANADA, ETC.—Cases **26–31.** Pottery from New Granada, Ecuador, etc., and a series of stone implements from Venezuela.

PERU.—Cases **32–35.** Pottery of very varied shapes, black or grey wares. In Case **32** is a model of the remarkable monolithic gateway at Tiahuanaco.

Table-Case **F.** Various stone and bronze implements from Peru, and some objects from graves.

Cases **36–45.** Pottery of similar designs to the last, but of red or buff ware painted in various colours.

Cases **46–52.** Pottery and other objects chiefly from graves in Peru.

Cases **58–59.** Remarkable series of wooden sculptures from the guano deposits in the Macabi Islands on the Peruvian coast; series of fish-hooks, javelin heads, etc., from a fishing station at Peña Blanca, Chile.

[C. H. R.]

[Returning to the landing, and descending the North-east Staircase, the visitor enters the King's Library of the Department of Printed Books.]

DEPARTMENT OF PRINTED BOOKS.

The Library of Printed Books consists of about 1,750,000 volumes, acquired partly by copyright—the Trustees of the British Museum having the right, dating from 1814, to a copy of every book published in the United Kingdom—partly by purchase, and partly by donation or bequest. Details of remarkable purchases would be endless. The most important of the collections which have been presented or bequeathed are: that given by King George II. in 1757, containing books collected by English sovereigns from the time of Henry VII.; the Civil War and Commonwealth tracts, from 1641 to 1660, collected by George Thomason at the period, and presented by King George III. in 1762; the Garrick collection of plays, bequeathed by David Garrick in 1779; the rare books brought together by the Rev. C. M. Cracherode, bequeathed in 1799; the library of Sir Joseph Banks, Bart., consisting principally of works on Natural History, received in 1820; the magnificent library formed by King George III., and presented to the Museum in 1823, known as the "King's Library"; and the choice collection bequeathed by the Right Hon. Thomas Grenville, and received in 1847.

KING'S LIBRARY.

In the **King's Library** Cases are arranged (from *South* to *North*) for the exhibition of some of the most interesting objects selected from the entire collection of the Department of Printed Books.

At the southern end there are two Cases in which is a small selection of **Oriental MSS.**, supplied by the Department of Oriental Printed Books and Manuscripts.* The contents are :—

ORIENTAL CASE A.

Manuscripts arranged according to the antiquity of the alphabets in which they are written :

Samaritan. (1) The Samaritan Pentateuch; A.D. 1356. The earliest dated Samaritan MS. in the Department.

Hebrew (*Square character*). (2) The Books of the Former and Later Prophets; 12th century. (3) The Mahbereth, or Hebrew Lexicon; A.D. 1091. The earliest dated Hebrew MS. in the Department.

Syriac (*Estrangèlā: The earliest form of Syriac writing*). (4) The Recognitions of Clement of Rome; the Discourses of Titus, Bishop of Bostra, against the Manichæans; the Treatise of Eusebius of Cæsarea on the Theophania; and other works; written at Edessa, A.D. 411. The oldest dated MS. extant. (5) The Books of Genesis and Exodus, according to the Peshittā or Syriac version; written at Amid, by a deacon named John, A.D. 464. Believed to be the earliest dated MS. extant of any entire Books of the Scriptures.

Syriac (*Nestorian Estrangèlā*). (6) Fragments of the Gospels of St. Matthew and St. John, according to the Peshittā version, with an Arabic translation; early 10th century.

Coptic. (7) Pistis Sophia, a gnostic work ascribed to Valentinus; 7th century. The earliest Coptic MS. in the Department.

Armenian. (8) The Four Gospels, with illuminated initials, and portraits of the Evangelists; A.D. 1181.

Arabic (*Cufic: The earliest form of Arabic writing*). (9) A fragment of the Koran, probably of the 8th century.

Arabic (*Neskhi*). (10) The Kitāb al Ghādī wa'l-Mughtadī, a Treatise on the nourishment of the various parts of the Human

* The Department of Oriental Printed Books and Manuscripts, which was formed in 1892, consists of all the Oriental Books contained up to that time in the Department of Printed Books, and all the Oriental MSS. which had until then formed part of the Department of Manuscripts. The nucleus of the collection of Oriental MSS. was formed in the libraries of Sir Hans Sloane, Sir Robert Cotton, and Robert Harley, Earl of Oxford, and has been continuously added to by purchase and presentations. With the exception of the Hebrew and Chinese libraries, the Oriental Printed Books cannot be said to have had any definite origin. The presentation in 1759 by Mr. Solomon Da Costa, of 180 volumes of Rabbinical literature, formed, with the Editio Princeps of the Talmud in the library presented by George II., the basis of the Hebrew collection; while in 1825 Mr. Fowler Hull bequeathed to the Museum a collection of Chinese works which, with those of the Sloane, Harleian, Old Royal and Lansdowne collections, constituted the beginning of the Chinese library.

Body; A.D. 960. The earliest dated Arabic MS. in the Department; and a very early paper MS.

Arabic (*Maghribi*). (11) The Koran; about A.D. 1200.

Ethiopic. (12) The History of King Lālibalā of Lāstā, surnamed Gabra Maskal, or "Servant of the Cross"; A.D. 1400–1434. The oldest MS. in the collection taken at Magdala, in 1868.

ORIENTAL CASE B.

Illuminated and Ornamented Manuscripts:

Chinese. (1) A work entitled Yün t'ai hsien jui; 18th century. The scene exhibited is the apotheosis of Maou Ying, a Chinese Taouist Saint who lived towards the end of the Chow Dynasty (B.C. 1122–255).

Arabic. (2) The Koran, written in gold by Ibn al-Wahid, by order of Rukn al-Dín (afterwards al-Malik al-Muzaffar), one of the Mamluke Sultans of Egypt; A.D. 1304.

Persian and Hindoo. (3) History of the early life of Shāh-jahān and of the first ten years of his reign; 18th century. (4) A volume of fine Hindoo miniatures and portraits, with specimens of Persian penmanship by eminent calligraphists; A.D. 1602–1739. (5) Drawings of Hindoo and Persian customs; 17th century. (6) Tazkirat ul-Umara, historical notices of some princely families of the Rājpūt and Sikh territories, with portraits, by Colonel James Skinner; 19th century. The portrait exhibited is that of Sārdar Runjit Singh of Lahore.

Arabic. (7) Album of miniatures and specimens of calligraphy; 17th century. The page exhibited is the beginning of the Koran.

THE CHINESE ENCYCLOPÆDIA.—The lower portion of several show-cases in the King's Library is filled with the Chinese Encyclopædia, or reprint of classified extracts from standard works in Chinese literature, executed in the early part of the 18th century under the direction of the Emperor K'ang-Hi. This vast collection, consisting of 5,020 Chinese volumes, bound in 748, was acquired by the Museum in 1877. Complete sets are of the utmost rarity.

The following pages are chiefly devoted to a brief account of the **Origin and progress of Printing,** as illustrated by the specimens exhibited in the show-cases. For a more detailed description of these objects the reader is referred to the official Guide to the Department of Printed Books.

Printing has effected more for the human mind, and exacted less of its energies in return, than any other of the mechanical arts. Almost alone among momentous discoveries it is not associated with the name of any man of remarkable genius. We wonder how other inventions came to be made; in the case of printing the wonder is that its discovery should have been so late and its development so slow. The ancients were accustomed to carve letters and combine them into words, processes which involve the principle of moveable type. They were acquainted with stamps, especially for the use of apothecaries, and thus possessed the rudimentary conception of block-printing. That they should have failed to take the trifling steps in advance requisite to perfect the half-invented art must be explained by the adequacy of existing methods to meet the needs of their limited reading public, and partly also by the imperfection and scarcity of paper.

So important is this latter consideration that the ingenious Chinese made no advance towards printing until they had for several centuries been in possession of paper. Paper was made from cotton or silk about the second century A.D., while printing does not seem to have existed until the sixth century. In A.D. 593 the Emperor Wên-ti is said to have ordered the various texts which were in circulation to be collected and engraved on wood for the purpose of being printed and published. About the year 927 the artificer Fong-tao printed books from tablets of stone. The characters were incised, and the unengraved surface of the stone was blackened over, so that a sheet of paper pressed upon it gave back the characters as white figures upon a black ground. When, after a brief interval, the tablets came to be made of wood, the process was reversed; the surface was cut away, and the inked characters left standing in relief. This system of block-printing still prevails in China and the neighbouring countries, notwithstanding that the great step of introducing moveable types was taken as early as 1048 by a smith named Picheng, who made his types of burnt clay. The neglect of this inestimable improvement must probably be ascribed to the enormous number of

hinese characters, difficult to store or manipulate, and which might be less expensive to carve out of the block than cast separately. The same reason probably determined the Coreans to return to stereotype after actually rinting books from moveable types in the fourteenth century. Some of these are in the British Museum, and one is xhibited in Case XIX., where also may be seen an example Japanese block-printing as early as the eighth century.

Block printing was introduced from China into Egypt in ie tenth century, and specimens exist in the collection of ie Archduke Rainer at Vienna.

Europe was centuries behind China in the employment of ock-printing; and her first attempts partook even more an the Chinese of the character of wood engraving, being amples rather of art than of literature. They are illustated by the specimens displayed in

CASES I. AND II.—BLOCK-BOOKS.

The mission of the **Block-book** is compendiously expressed by the title of the most celebrated—"Biblia auperum," the Bible of the Poor—an endeavour by means engraved delineation and accompanying text to bring cred history and pious legend to the knowledge of those able to read or too poor to acquire costly manuscripts. ich books were prepared by impressing sheets of paper—this time generally known in Europe—upon wooden ocks carved in relief, as in China, with the letters and vices required, until an impression had been transferred m the inked block to the damped paper, which could only printed on one side. Carvers of such blocks (*Formeider*) are mentioned in the archives of Ulm as early as 98, and other evidence is not wanting of the existence of ock-printing some considerable time before the first dated ample in 1423. Block-books were mostly executed in olland, Flanders, and Germany. Examples are shown in ese Cases. It will be observed that all these are of a igious or ethical character, except three almanacks and e treating of astrology. They continued to be proced for some time after the invention of printing, but adually died out. The latest, dated 1510, is exhibited

in Case II. The four editions of the "Biblia Pauperum" shown in Case I. may be regarded as typical examples of the block-book. It will be observed how entirely the text, intelligible to but few, is subordinated to the woodcut illustrations which spoke to the many. Notice also in Case II. the original engraved block from which a leaf of an otherwise unknown edition of the Speculum Humanae Salvationis was printed in Holland about 1480—an almost unique curiosity.

CASE III.—BOOKS PRINTED AT MAINZ.

Block-printing had thus flourished for more than half a century in Northern Europe, without important extension or modification, when, in the autumn of **1454**, to all appearance suddenly, but in fact after several years' struggle with pecuniary and other difficulties, **printing from moveable type** burst upon the world. The first unequivocal mention of the art is in the legal proceedings taken by Fust, the moneyed partner, against Gutenberg, the inventor, in November, 1455, from which the invention would appear to have been theoretically complete by May, 1450. Types are alleged to have been cast, though not used, some years earlier at Avignon, and it is certainly possible that actual printing may have been previously executed in Holland; although, to other minds, the improbability of the printers who are asserted to have produced Donatus and the "Speculum" from moveable types ten years before Gutenberg having produced nothing but the like kind of work for nearly twenty years after him outweighs all the arguments which have been advanced in support of their claim. It is at all events certain that without some very direct and positive evidence on the other side, mankind will continue to regard **Gutenberg** as the parent of the art, and **Mainz** as its birthplace. The first use to which it was put, so far as is known, was to circulate a public document—a bull of Pope Nicholas V, conceding an indulgence to those who should aid the King of Cyprus against the Turks. Several copies exist in which the date of the grant of indulgence by the Papal Commissioner has been inserted in MS. The earliest date in a printed copy is 1

November, 1454; and as a MS. copy is dated on the 6th of the previous October, it may be reasonably inferred that the printed copy had come into existence in the interim. There are two distinct editions, printed from different founts of type; and it is difficult to believe that no other occasional publications, besides the solitary almanac which has come down to us, appeared before the next certain instance and first book actually completed in print, the world-famous **Mazarine Bible.** This splendid and venerable monument of early typography was certainly extant by August, 1456, as is proved by a binder's memorandum in one of the copies. The Museum copy will be found in Case III., along with the Bull of Pope Nicholas already mentioned; with the first printed Psalter of 1457, which is also the first book printed with a date, and the first example of printing in colours; with Cicero "De Officiis," the first Latin classic ever printed; and other treasures of equal rarity and bibliographic interest. All are printed at Mainz, where almost exclusively, so far as is positively known, printing was exercised down to 1460. The magnificence of the types and the stately regularity of the printing deserve the highest admiration; but also intimate the tardiness of the process, and the absence as yet of any active demand on the part of the public. Probably not more than one sheet could be worked off at a time, when the liberated type was immediately employed for the next. This deliberate procedure allowed many minute variations to creep in; which, in the case of the Mazarine Bible especially, have occasioned much discussion among bibliographers.

CASES IV. AND V.—GERMANY AND THE LOW COUNTRIES.

The difficulties of invention were overcome, but the progress of the new art was still obstructed by industrial and financial obstacles. Workmen had to be collected, instructed, and kept together; large stocks of paper must be laid in; and it was no more possible then than now to publish at a profit without a considerable sale. These circumstances for some time confined printing to the place of its nativity. Although it was introduced into Strasburg by Johann Mentelin by 1460, and, as is usually believed, into Bamberg by Albrecht Pfister by

1461, Mainz continued to be its principal seat until the latter year, when the press was paralysed for the time by the contest between the rival claimants to the bishopric, Diether von Isenburg and Adolph von Nassau. The capture of the city by the latter on 28 October, 1462, occasioned the dispersion of the printers of Mainz throughout Europe. No book is known of the years 1463 or 1464, but after this date presses rapidly multiplied on both sides of the Alps. The following are the dates at or by which printing was introduced into the principal cities of Germany down to 1475 :—

Mainz, 1454.	Nuremberg, 1470.
Strasburg, 1460.	Speyer, 1471.
Bamberg, 1461.	Ulm, 1473.
Cologne, 1466.	Lubeck, 1475.
Augsburg, 1468.	Breslau, 1475.

In **Switzerland** printing was first practised at **Basel** in or before **1468**, and in **Holland** the first dated book was printed at **Utrecht** in **1473.** Roman type was first used in Germany at Augsburg, in 1472. The first employment of Greek type was either in the edition of Cicero "De Officiis," printed at Mainz by Fust and Schoeffer in 1465, or in the Subiaco Lactantius of the same year; in either case by German printers. Cases IV. and V. contain some of the most remarkable examples of early German and Flemish typography; among which may be named the first dated books printed at Cologne, and Augsburg; and an example of Colard Mansion of Bruges, the associate and perhaps the instructor of Caxton.

CASE VI.—EARLY ITALIAN PRINTING.

Here the eye will exchange with pleasure the rugged though magnificent Gothic characters of the fathers of printing for the clear and exquisitely elegant Roman letter. The first printers who exercised their art in Italy, nevertheless, were Germans. The date of their arrival can be nearly determined by a passage in the Bishop of Aleria's dedication to Pope Paul the Second of Jerome's Epistles. In this he records the ardent desire of the late Cardinal of Cusa, a German, that printing should be imported from Germany into Italy, and attributes the fulfilment of this aspira-

tion to his intercession with the Almighty after his decease. Printing therefore had not yet been introduced into Italy at the time of the Cardinal's death, 11th August, 1464; but in 1465 we find his countrymen Sweynheym and Pannartz printing Cicero "De Oratore" at the monastery of **Subiaco**, of which Cardinal Torrecremata was abbot, but whose inmates, according to Cardinal Quirini, were mostly Germans. A Donatus previously executed by them at the same place and now lost, if the testimony of a Roman bookseller who professed to have seen a copy can be trusted, was only a block-book. In 1467 Sweynheym and Pannartz removed to Rome, where Ulric Han had already established a press, and, notwithstanding the uncleanly accompaniments of their craft as exercised in the middle ages, found a harbour in the mansion of Roman patricians, the brothers De Maximis. From this date they adopted Roman type, which, however, in their hands, derived a strong Teutonic impress from the nationality of the workmen. In 1469 Joannes de Spira introduced printing into Venice, obtaining an exclusive privilege, which was speedily cancelled by his death. His brother Vindelinus, however, continued the business, and in 1470 was followed by Nicolas Jenson, a Frenchman, the most tasteful of all the early printers, who frequently used Gothic type after 1474. The dates of the commencement of printing in Italian cities and towns, down to 1475, are as follows:—

Subiaco . .	1465.	Cremona Mantua Monreale Padua Parma Verona	1472.
Rome . . .	1467.		
Venice . .	1469.		
Foligno . .	1470.	Brescia Messina	1473.
Bologna Ferrara Florence Milan Naples Pavia Treviso	1471.	Genoa Como Turin Vicenza	1474.
		Modena Reggio (Calabria)	1475

"In Rome* there were more than twenty Germans who printed from 1465 to 1480. In Venice upwards of twenty; in Naples eight Germans and one Belgian; in Padua eight Germans and one Dutchman. There were about 110 Germans exercising this craft prior to the year 1480, in twenty-seven different cities. About 1480 there were established in Italy not less than forty printing presses in as many places, whilst in Germany there were only fifteen." By 1472 Sweynheym and Pannartz had printed twenty-eight books, not reckoning fresh editions, comprising 12,475 copies; each edition, of which there were in some instances two or three, consisting uniformly of 275 copies. It must be added that the books frequently failed to find purchasers, and that the printers vainly petitioned the Pope to take them off their hands. An edition of the Latin Bible printed at Venice in 1478 consisted of nine hundred copies; and Eucharius Silber printed at Rome, in 1492, fifteen hundred copies of Aristotle's Politics in Latin, with the commentary of Aquinas. The jealousy of the craft is illustrated by the feat of the priest Clemens Patavinus, who taught himself printing without having seen a printer at work, and produced an edition of Mesua "De Medicinis Universalibus" at Venice in May, 1471. He deserved to have been the first native Italian printer, and perhaps was, the claim to the honour being apparently divided between him and Joannes Philippus de Lignamine, who printed at Rome before July 26, 1471. The first genuine example of the Milan press bears date Aug. 3, 1471. The date 1469 in another Milanese book is fictitious.

Among the exquisite examples of the Italian press exhibited in Cases VI. and VII. are to be remarked the above-mentioned Cicero, and the Lactantius, the second printed, but first dated, book of Sweynheym and Pannartz; the unique vellum copy of the same printers' Livy, with the arms of Pope Alexander VI.; the first edition of Dante; the first book printed in Greek characters; the first Greek classic; and, as matchless examples of typographical ele-

* Winter Jones: *Remarks on Early Printed Books*, p. 7.

;ance, the Cicero's Epistles of Nicolas Jenson and the Virgil
)f Joannes Vurster de Campidona.

The pre-eminence of Venice at this period as a centre of ntellectual activity is evinced by the fact that the list of Venetian publications to the end of the century occupies nore space in Panzer's catalogue than those of Rome, Florence, Naples, Milan, Bologna, Brescia, Ferrara, Padua, Parma and Treviso put together. It is also significant that, vith the dubious exception of Florence, Venice was the only ree city among them all; and that the two Italian transla-ions of the entire Bible which appeared almost simultane-usly in 1471 were both printed at Venice, and were frequently eprinted there during the fifteenth century, and nowhere else n Italy. For curious information on the book-trade in Venice, see the "Day-Book of a Venetian Bookseller, 1484–5,' n Brown's "Venetian Printing Press" (1890).

CASE VII.—ITALIAN PRINTING CONTINUED. FRENCH PRINTING.

The later Italian printing of the fifteenth century indi-ates a transition towards the more popular style of succeed-ng generations. Its most characteristic representative is Aldus Manutius, whose introduction of Italic type (1501), ringing the octavo in its train, contributed more than nything else to popularise learning. The later is in ome respects even more artistic than the earlier printing, eing frequently distinguished by the remarkable elegance f its title-pages and colophons and of the wood-cuts vith which they are embellished. This continued until early the middle of the following century, when the ecline set in lamented by Passi.* The finest books, e says, were at that time printed in Paris; then came n order Lyons, Basel, Antwerp, Venice; the Florence ress, formerly incomparable, had decayed from the nig-ardliness of the printers. For this Passi, had he cared or hought it prudent to enquire, might have found a cause in he political state of Italy. An effort to retrieve the con-

* "Selva di varia Istoria," 1561; lib. i., ch. 39.

dition of the Italian press was made about this time by the enlightened Pope Pius IV., who invited Paulus Manutius to Rome and gave him every encouragement, but the decision of his successor Pius V. that none but religious books should be printed at the government press put an end to this undertaking.

This Case also contains a selection of examples of the earlier French press. Printing was introduced into **France** by the Germans Gering, Friburger, and Crantz, who printed the Epistles of Gaspar Barzizius at Paris in **1470**: "a book* in advance of all others in respect of punctuation, containing the full point, semi-colon, comma, parenthesis, note of interrogation and note of admiration." No other city in France appears to have possessed a press before 1477, except Lyons and Toulouse, where printing was introduced in 1473 and 1476 respectively. The first Paris and the first Lyons book are here exhibited; as are also the first books printed at Vienne, 1478, and at Abbeville, 1486. At a later date the presses of Paris and Rouen became very eminent for the production of liturgies, especially Books of Hours, printed on vellum, with engraved illustrations, often of most beautiful execution. Specimens of these will be found in Cases XIII. and XV.

CASE VIII.—EARLY ENGLISH PRINTING.

If the early productions of the English press were far from rivalling the typography of the Continent, England may yet boast that her first printer occupies an entirely exceptional position among the practitioners of his art, both as a man of letters and a man of affairs. A merchant, the governor of a guild of merchants, and a diplomatist, **Caxton** in middle life forsook business for literature, entered the household of the Duchess of Burgundy, sister of Edward IV., and, as he himself informs us, became a printer to be better able to multiply copies of the translation he had made for her of Raoul Le Fevre's "Recueil des Histoires de Troyes," the first English book ever printed. This invaluable monument of our literary

* Winter Jones: *Remarks on Early Printed Books*, p. 4.

history was probably printed at **Bruges** in **1475–6**, not, strictly speaking, by Caxton himself, but, under his literary superintendence, by Colard Mansion, either his fellow-pupil or his instructor in the art. "The Game and Playe of the Chesse," long believed to be the first English printed book, and to have been produced at Westminster, issued from the same press probably in **1476**. About this time Caxton came to England, and in November, **1477**, printed without any coadjutor the "Dictes and Sayings of the Philosophers," the **first English book printed in England.** It is shown in this Case, as are several others of the long series of publications whose production occupied Caxton until his death in 1491.

Caxton's activity during this period was marvellous. "He printed in fourteen years," says Mr. Sidney Lee.* "more than eighteen thousand pages, nearly all of folio size, and nearly eighty separate books, some of which passed through two editions, and a few through three." The total number of his known productions is not less than one hundred. It may be added that his work bears the distinct impress of his mind, alike in its strong and weak points. Though acquainted with Latin, he was not a Latin scholar, and never printed a classic in the original language. But he was zealous for the literature of his own country; he brought out several editions of Chaucer, Lydgate, and Gower; and his remarks on Chaucer evince much discrimination. Malory's "Morte d'Arthur" and "Reynard the Fox" were also among his publications. He was particular respecting his type, of which he employed from first to last six distinct founts; he never uses Roman characters, and only twice prints on vellum; he has not learned the utility of title-pages or catch-words, and his punctuation is very imperfect; on the whole he appears the typical Englishman, solid and practical in essentials, but negligent of appearances, and obtuse to novelties. For further information on a subject so interesting to every Englishman, the reader is referred to Mr. Blades's biography of Caxton, to his "How to tell a

* "Dictionary of National Biography," s. v. Caxton.

Caxton"; to Mr. Lee's article in the Dictionary of National Biography; and to the catalogue of the Caxton Exhibition.

The first English press to follow Caxton's was that of **Oxford,** where books were printed by Theodore Rood between **1478** and **1486.** The date of 1468 on one of these, Jerome, or rather Rufinus, "Expositio in Symbolum Apostolorum," is almost universally regarded as a misprint. The first recorded dates of the other English printers of the fifteenth century are as follows:—

John Lettou . .	1480.	Wynkyn de Worde .	1493.
Printer of St. Albans .	1480.	Richard Pynson .	1493.
William de Machlinia .	1480.	Julian Notary. .	1497.

Printing was introduced into the cities and towns of Great Britain and Ireland in the following order:—

Westminster . .	1477.	Tavistock . .	1525.
Oxford . . .	1478.	Worcester . .	1548.
London . . .	1480.	Ipswich . . .	1548.
St. Albans . .	1480.	Canterbury about	1549.
Edinburgh . .	1507.	Dublin . . .	1551.
York . . .	1509.	St. Andrews . .	1552.
Cambridge . .	1521.	Norwich . . .	1568.

After a time, the history of **English books printed abroad** comes to form an important chapter in English bibliography. The most interesting of all is the first **Tyndal New Testament,** begun at Cologne in **1525.** The edition was never completed, and only a fragment of one copy remains, which may be inspected in Case XVII. The Marian persecution occasioned numerous Protestant books to be printed on the Continent; and similar troubles under Elizabeth engendered two great departments of peregrine or clandestine English literature—the Puritan, mostly printed in Holland, and the Roman Catholic, in France or the Spanish Netherlands. On the other hand many proscribed books of foreign reformers were printed in England. The first authorized **English Bible** appeared in **1537;** the first Book of **Common Prayer** in **1549.** The first Latin classic printed in England was Cicero pro Milone, printed by

Theodore Rood at Oxford, about 1480, of which only four leaves exist, in the Bodleian Library. The next, and the earliest now extant as a complete book, was Terence, printed by Pynson in 1497. The first Greek book was the two Homilies of St. Chrysostom printed by Reginald Wolfe in 1543. The Roman character was first used in England in 1509, and the first book entirely printed in it was published in 1518. Greek type was first employed in England by John Siberch, Cambridge, 1521.

The Case devoted to the early English press contains the most remarkable Caxtons, including the first examples of the printer, the first book printed in England with woodcuts, and one of the only two books known to have been printed by Caxton on vellum. It also contains the early Oxford book of which mention has been made; the French "Recueil des Histoires," printed about 1476; and the unique copy of the diplomatic correspondence between Pope Sixtus IV. and the Republic of Venice, edited by Petrus Carmelianus in 1483. For fuller information on these and other exhibited books the reader is referred to the Guide to the Printed Books A catalogue of all the English books printed up to 1640, which the Museum possessed in 1884, was published in the latter year. The number of books there enumerated is about 10,000, to which about 2,000 have since been added.

CASE IX.—SPANISH, PORTUGUESE, SLAVONIC, ORIENTAL AMERICAN AND AUSTRALIAN PRINTING.

Printing was first practised in **Spain** in the year **1474**, by whom is not known, for the first recorded book, Fenollar's "Certamen poetich en loor de la Concecio," in the Valencian dialect, was executed at Valencia by an unnamed printer. It is remarkable that so many productions of the early Spanish press should be anonymous as regards the typographer. Such is the case with the earliest Spanish book possessed by the Museum, and exhibited here, the "Liber de expositione vel de declaratione Misse," by Fray Benito de Perentinis, printed in 1478 at Zaragoza, where the art had been introduced in 1475. The first printed

books in the Castilian language were published at Seville about 1477, the priority among them is not sufficiently ascertained. Barcelona possessed a printing press in 1478, and Salamanca in 1481. Some of the earliest Hebrew books may be older than any of these dates, but it is difficult to determine whether they were executed in Spain or Italy. All the books printed in **Portugal** for several years were Hebrew. The earliest alleged and the earliest undisputed instances, the Pentateuch of 1487, printed at Taro [Faro ?], and Rabbi Moses ben Nachman's Commentary on the Pentateuch, Lisbon, 1489, are exhibited in this Case. No vernacular book is known to have been printed in Portugal until **1495**, when a translation of the "Vita Christi" of Ludolphus de Saxonia, by Bernardo de Alcobaça, was issued at Lisbon.

The earliest book printed in **Cyrillic** type was a "Horologium," printed at Cracow by Sweybold Veyl in **1491**.

The first book printed in modern **Russian** was either a portion of the Old Testament, translated by Francis Skorina and published by him at Prague in **1517–19**, or the Gospel of St. Luke, printed at Wilna in **1517**. The books of Samuel and Kings in Skorina's Prague edition are exhibited in this Case, as also are the Psalter and Acts published by him at Wilna about 1525. These, if the Wilna Luke of 1517 is apocryphal, are the first books printed in Russian within the limits of the Russian empire as now existing.

Polish was first printed at Breslau, in **1475**. The earliest example in the Museum occurs in the "Commune incliti Regni Poloniae privilegium," printed at Cracow in 1506, and exhibited here. Printing had been introduced into the country in 1491. The first **Bohemian** book is of uncertain date. The dates of the first **Hungarian**, **Danish**, and **Swedish** typography are 1473, 1482, and 1483 respectively.

The earliest dated example of **Hebrew** type is to be found in the "Tractatus contra perfidos Judæos," of Petrus Niger, printed by Conrad Fyner at Esslingen in **1475**, and shown here. Books entirely in Hebrew were printed about the same time in Italy, and perhaps in Spain.

Arabic type is said to have been used first in a Melchite Horologium, printed at Fano in **1514**, a copy of which is exhibited in this Case.

Ethiopic type was first employed in a Psalter, printed at Rome by Marcellus Silber in **1513.**

The **Coptic** character was first printed in **1629.**

The earliest production of the printing press in **India** is believed to have been the "Compendio Spiritual da Vida Christãa" of Gaspar de Leão, the first archbishop of Goa, in which city the above work was printed in **1561.** The second was the "Coloquios dos simples e drogas da India" of Garcia D'Orta, printed also at Goa in 1563, and exhibited in this Case. This book is also remarkable for containing the first poem by Camoens ever printed, a facsimile of which is exhibited.

The first book printed by Europeans in **China** has until recently been believed to have been "De Missione Legatorum Japonensium ad Romanam Curiam," printed by the Jesuits at Macao in **1590,** a copy of which is shown here; but Señor J. T. Medina has proved that it must have been preceded by a work on the education of youth by Father Bonifacio, now lost.

The Spaniards were naturally the first to introduce printing into the New World, and the art was first exercised in the city of **Mexico,** where the "Doctrina Christiana" was printed by Juan Cromberger in **1539.** No copy of this book can now be traced, but in this Case is exhibited the "Doctrina Breve" of Juan Zumarraga, first Bishop of Mexico, printed by Cromberger in 1543, the fourth book printed in the New World.

In **British North America** the first printing press was set up by Stephen Daye at Cambridge, in the Colony of Massachusetts Bay, in 1639, and the first book which issued from it was a metrical version of the Psalms, called the Bay Psalm Book, and afterwards known as the New England Psalm Book, printed in **1640.** An almanac and "The Freeman's Oath" had been printed in the preceding year. The earliest Anglo-American publication here exhibited is the first edition of Eliot's Indian Bible, Cambridge, 1661–63, which is also the first Bible printed in America.

In **South America** no book appears to have been printed earlier than **1584**, when Antonio Ricardo printed at Lima, in the Quichua and Aymara languages, an edition of the "Doctrina Christiana," which was followed in 1585 by the "Tercero Cathecismo y Exposicion de la Doctrina Christiana," and the "Confessionario para los Curas de Indios." All three, bound in the same covers, are placed in this Case, where a very curious specimen of Jesuit typography will also be found. Printing was introduced into Brazil about the middle of the eighteenth century, but was immediately suppressed by the Government, and was not resumed for half a century. The first English book, and probably the first book, printed at the Cape of Good Hope, was G. F. Grand's "Narrative of the Life of a Gentleman," 1814, exhibited here.

The earliest production of the printing press in **Australia** was the *Sydney Gazette*, which was commenced on March 5th, **1803**, and printed by George Howe, a Creole of St. Kitts. No book, other than official publications and almanacs, appeared before 1825, in which year was printed, at Sydney, Busby's "Treatise on the Culture of the Vine, and the Art of making Wine," which is exhibited.

In **Tasmania** the first publication was *The Colonial Times*, begun at Hobart Town in **1804**; and the first book, "The History of Michael Howe, the last of the Wood-rangers," printed in 1818.

In **New Zealand** the first press was established at Wellington, and its first production was *The New Zealand Gazette*, No. 2, April 18th, **1840**, the first number of which had been printed in London.

CASE X.—TITLE-PAGES AND COLOPHONS.

It is remarkable that the **Title-page**, apparently so simple and obvious a method of setting forth the contents of a book, should have been so tardy a development of the art of printing. Although isolated instances occur as early as **1470**, title-pages did not come into general use until about **1490**, and in their completed form, in which imprint and date

were appended to the title, were not firmly established until the second or third decade of the sixteenth century. The cause was probably the force of habit. The ancient scribe, in whose footsteps the printer walked, had naturally recorded the completion of his labours, generally involving a description of the book, at the end of the volume; and the separate title, when any existed, was usually written on a label affixed to the MS., of which it did not form an integral portion. Following this example, the early printers conveyed the information which would now be given on a title-page in a **Colophon** (a *summit*, hence the *ne plus ultra* or completion of anything), which, if less practical and convenient than the title-page, is more capable of extension, and hence frequently preserves valuable information which the brevity of the title-page would have excluded. Examples of remarkable colophons will be found in several show-cases, to which others are added in this. The earlier of the title-pages here exhibited represent the first tentative essays in this direction; the later illustrate the employment of the printer's device, of woodcuts and woodcut borders, and of engraving on steel.

CASE XI.—MUSIC.

In this Case a small selection of **Printed Music** is exhibited, showing some of the earliest specimens of music-printing in different countries, besides a few other rare and interesting musical works. In the earliest printed liturgical books no attempt was made to print the musical notes, but blank spaces were left to be filled in by hand. The next step—for the isolated example of the use of punches in Gerson's "Collectorium super Magnificat" (1473) may be disregarded—was the system of printing the staves by means of blocks, leaving the notes to be inserted by hand. From this to substituting wooden type or punches, and stamping them upon the printed lines, was but a single step, and this system continued to be used for liturgical books for some time after an improved method of printing figurated music had been adopted. The first attempt to print this style of

music, for which the laborious simplicity of the method of lines and punches, or pattern-printing, was unsuited, resulted in the adoption of block-printing, in which the music was printed at one impression from a wooden block, a system which continued in use even after the adaptation to music-printing of metal types. The printer to whom this latter improvement is due was Ottaviano Petrucci (1466–1539), who is often erroneously credited with the invention of moveable music-types. The beautiful and rare specimens of his art produced at Venice and Fossombrone were printed at two impressions, the staves first and the notes afterwards. The necessity of a double impression remained a difficulty to be overcome, and it is uncertain who was the first to surmount it. The honour has been claimed for Erhardt Oeglin, of Augsburg; but a careful examination of the works which issued from his press shows that they were produced in the same manner as Petrucci's. During the first half of the sixteenth century the system of printing at a single impression became general throughout Europe, and remained in use until near the beginning of the seventeenth century. Further improvement was introduced in Italy. This was the system of printing from engraved copper-plates, which were first used at Rome by Simone Verovio between 1580 and 1590. In England this new system was used by William Hole for his "Prime Musiche di Angelo Notari" (1613), and the celebrated collection of Virginal Music issued as "Parthenia" (*circa* 1611), for which latter work the entirely ungrounded claim has been made that it was the first music book printed from engraved plates. About 1724 a new improvement was introduced by Cluer, of London, who first substituted pewter for copper plates.

Simultaneously with the growth of the printing of musical notes in a form more or less familiar at the present day, from the beginning of the 16th down to about the middle of the 17th century, music for the organ, lute, and kindred instruments was printed in a peculiar notation, called Tablature, which combines several different methods of representing musical notes by means of the usual signs, letters and numbers. The chief systems of this notation

were Organ Tablature, of German origin, which was used for keyed instruments; and Lute Tablature, of which there were three kinds: the Italian, the German, and the Netherlandish. All the methods of printing music mentioned above (*i.e.*, block, moveable type, and engraving) were successively used for printing music in tablature, but the notation itself fell into disuse in the latter part of the seventeenth century. In the present day the improved processes which have been introduced in general printing have been nearly all adopted in music-printing. Stereotyped plates are now in common use, and engraved plates are usually transferred to lithographic stones.

At the end of this Case is exhibited the first music printed in America, which occurs in an Ordinarium sacri ordinis Heremitarum Sancti Augustini, Mexico, 1556.

CASE XII.—PORTRAITS.

The interest of a collection of the portraits of any class of distinguished men needs no comment, and the class here commemorated have a special claim, as consisting for the most part of peaceful scholars, whose lineaments are not generally familiar to the world. Printers and bibliographers, donors and administrators, have combined to make the British Museum Library what it is; and the endeavour has been made to represent all these classes in a small but select exhibition of its conscious and unconscious benefactors, from the days of Gutenberg and Aldus to the days of Bradshaw and Blades.

At the end of this Case is shown the first English sale catalogue, being that of the library of Dr. Lazarus Seaman, sold on Oct. 31, 1676.

CASES XIII., XIV. AND XV.—SUMPTUOUS PRINTING ILLUSTRATIONS.

The objects exhibited in these cases, though exceedingly beautiful and attractive, may be despatched briefly, being examples of tendencies as conspicuous in the typography of the present day as in that of any former period. In all ages, since the day when Alexander deposited the Iliad in

the precious casket taken from the Persian King, the disposition has prevailed to array the triumphs of literature in a befitting costume. The early printers inherited the ideas and methods of their predecessors, the scribes, and the vellum page and pictorial or engraved illustration here displayed represent feelings which had long actuated, and processes which had long been employed by, the producers of splendid manuscripts. It will be observed how many of them are specially prepared as presentation copies to some distinguished person. For a full description the visitor is referred to the Departmental Guide.

CASE XVI.—BOOKS WITH AUTOGRAPHS.

A book of little intrinsic value may acquire the highest interest from its connection with an illustrious person. The surest proof of such a connection is the existence of an autograph in the book, and the interest is very greatly enhanced when autographic annotations are numerous or valuable, or when the book is intimately associated with the studies or circumstances of the possessor. Michael Angelo's signature in the poems of his friend Vittoria Colonna, here exhibited, is a remarkable instance. Milton's autograph in a copy of Aratus calls up reminiscences of his visit to Galileo. Records of the presentation of a book, also, are always interesting; and of these, as well as of critical comments and corrections and additions at press, a considerable collection is here displayed.

CASE XVII.—BIBLIOGRAPHICAL CURIOSITIES.

The conditions under which a book or other publication may become a bibliographical curiosity are, of course, infinitely varied, and the space devoted to such objects in the Museum exhibition is entirely inadequate to represent any considerable number of them. The point chiefly illustrated here is priority, either as regards the book's own position in literature as the first of some particular class, or the occurrence in it of the first description or delineation of some particular thing, or some other peculiarity illustrative of the history of culture.

CASE XVIII.—CURIOSITIES—BROADSIDES.

As we have seen, the first known production of the printing press—Pope Nicholas's bull against the Turks—was a broadside, and was indisputably the ancestor of the present broadsheet, which existed as a news-letter long before the idea of its serial publication as a newspaper had dawned upon any man's mind. The examples of **Broadsides** and newspapers contained in this case, with few exceptions, illustrate the leading aim of the cheap and speedy publication, combined, in many instances, with the conspicuous exhibition, and in some with the wide dissemination, of important intelligence. When this is not the case, the adoption of the broadside form usually proclaims the unimportant and ephemeral character of the document, which, however, if it can escape absolute extinction as a publication, is sure of immortality as a curiosity. The preservation of much apparently almost worthless literature is justified by the enormous enhancement of its value by mere lapse of time, as compared with the positive depreciation of much literature of far greater intrinsic importance. The tremendous effect which a mere flysheet may produce at a favourable conjuncture is illustrated by Luther's ninety-five theses, here exhibited along with other memorable documents of the same class, which have helped to make as well as to register history.

CASE XIX.—CHINESE, JAPANESE, AND COREAN PRINTING.

In this Case are deposited examples of early printed books from China, Japan, and Corea, including specimens both of block-printing and of printing from moveable types. An instance of the latter from Corea is as early as 1337, and a Japanese example is shown of the date 1353. A Chinese bank-note of the fourteenth century, three hundred years prior to the introduction of paper money into Europe, and a wooden tablet carved in relief for block-printing, are also worthy of special attention.

CASES XX.-XXII.—JAPANESE BLOCK-PRINTING.

These Cases contain specimens of Japanese engravings, which are so arranged as to illustrate the history of the

pictorial art in Japan from its calligraphic origin, as exemplified in the specimens of early printing in Chinese characters (the earliest being of the eighth century), down to the modern development known as the works of the "Popular School." Following on the printed books the art is traced from its inception in China through the Sesshiu and Kano schools, and the Shijō, Kōrin, and Popular Schools. For particulars of these Schools see the Departmental Guide.

EXTRA CASES.

THE TAPLING POSTAGE STAMPS.—In 1891 the late Thomas Keay Tapling, Esq., M.P., bequeathed to the British Museum his collection of postage stamps, including envelopes, telegraphic forms, etc., with one possible exception the largest hitherto formed. A selection from the rarest and most important of these stamps has been placed in two large show-cases **(Accession Cases A and B)** in the King's Library; and as this will be frequently varied to avoid injury from exposure to the light, the most valuable part of the collection will in process of time have been exhibited to the public.

RECENT ACQUISITIONS.—A large show-case **(Accession Case C)** has been provided for the display of books of especial interest recently acquired, which will be varied from time to time as new accessions are made. These are not, of course, described in the Departmental Guide, but full MS. descriptions have been affixed, and they will be found to include many objects of exceeding interest. A similar case **(Accession Case D)**, placed opposite, is occupied by selections from the Department of Oriental Books and MSS., including certain specimens of the kind of cards which Japanese are accustomed to send to one another on high days and holidays. The illustrations are reproductions of paintings by celebrated artists, and are accompanied by congratulatory lines and phrases by well-known writers. At the back of the case are shown some characteristic Chinese paintings.

ITALIAN BOOK ILLUSTRATIONS.—Two cases (**Accession ases E and F**, near the northern end of the King's Library), re at present devoted to a display of early Venetian and lorentine book-illustrations, for which other objects may om time to time be substituted. The Venetian examples re on the right of the visitor coming from the northern oor of the Library, and the Florentine are opposite.

MAPS.

A case (**No. XXIII**), in the centre of the King's Library ntains a fac-simile of the Mappa Mundi by Richard of aldingham (1290–1310), which is preserved in Hereford athedral.

In adjoining cases (**Nos. XXIV–XXVII**), are placed relief aps of the Western Alps and Ligurian Apennines, Mount esuvius, and Mount Etna; and a fac-simile, on vellum, of e unique map in the Royal Naval Museum, Madrid, by an de la Cosa, the pilot of Columbus, containing the first lineation of his discoveries; probably issued in 1500.

On the West Wall (**Case XXVIII**), are shown a woodcut presentation, executed at Antwerp, of the siege of Aden Affonso d' Albuquerque in 1513, and a reduced fac-simile Diego Ribero's "Carta Universal," dated Seville, 1529.

On the East Wall (**Case XXIX**), is a fac-simile of Alberto antino's "Carta da Navigar per le isole novam^te^ tr[ovate] in parte de l' India" (1502): the earliest map showing any rt of the line drawn by Pope Alexander VI. to divide the wly discovered portions of the world between Spain and ortugal.

On the floor stands a celestial globe by Coronelli, dated aris, 1693; and a model of the hanging or sliding press nployed in the Library for providing additional space for ooks.

BINDINGS.

The examples of the bindings of printed books exhibited wards the northern end of the King's Library are arranged,

as far as the differences in the sizes will allow, in chronologica order, commencing about the year 1470 and extending to th middle of the nineteenth century. Among them will b found many beautiful and interesting volumes from roya libraries of foreign countries, and from the famous collection of Maioli, Grolier, and De Thou. They include numerou fine examples of English, French, Italian, and Germa masters of the craft, among whom Nicolas and Clovi Eve and Le Gascon are represented.

Cases V. and VI. contain a selection of fine bindings fron the Old Royal Library. Specimens of Grolier bindings, an of books bound by Roger Payne, are exhibited in the rea part of Case V.

[R. G.]

[From the Southern door of the King's Library, th visitor enters the Department of Manuscripts.]

DEPARTMENT OF MANUSCRIPTS.

The Collections of this Department have been formed partly by the acquisition of private libraries and partly by purchases and donations accumulated from year to year. The Manuscripts of Sir Robert Cotton, of Edward Harley, Earl of Oxford, and of Sir Hans Sloane were among the first collections brought together by the Act of Parliament of 1753, to which the British Museum owes its origin (*see* p. xxxiii). The other collections are: the Royal MSS., collected by successive English Sovereigns and transferred to the Museum by George II. in 1757; the King's MSS., collected by George III.; the Birch MSS., of the Rev. Thomas Birch, D.D.; the Lansdowne MSS., of William Petty, Marquess of Lansdowne; the Arundel MSS., of Thomas Howard, 14th Earl of Arundel; the Burney MSS., of the Rev. Charles Burney, D.D.; the Hargrave MSS., of Francis Hargrave, K.C.; the Egerton MSS., bequeathed by Francis Egerton, Earl of Bridgewater, and augmented by purchases made from funds provided by him and by Charles Long, Lord Farnborough; the Stowe MSS., of George Nugent-Grenville, Marquess of Buckingham; and the Additional MSS., the largest of all the collections, purchased from the annual parliamentary grant or acquired by donation or bequest. The Department contains upwards of 48,000 volumes; 64,000 charters and rolls; 11,000 detached seals and casts of seals; and nearly 700 ancient Greek and Latin papyri. The Oriental MSS., formerly included, are now united with the Oriental Printed Books in a separate Department.

THE MANUSCRIPT SALOON.

This room, in which are exhibited specimens of **Ancient Manuscripts, Autograph Letters and Literary Works,**

Charters, and Seals,* is lined with book-cases containing on the south and west sides the Harley MSS., on the north side the Lansdowne and Royal collections, and on the east side the Cotton Library. In the galleries above are deposited the Sloane MSS. and a portion of the Additional MSS.

Facing the visitor on entering from the King's Library is the first of five cases (**A**–**E**) which occupy the middle of the Saloon. They contain a series of **Manuscripts** in Greek, Latin and modern languages, which, apart from the interest of their subject-matter, illustrate the **progress of writing** from the 2nd century before Christ to the 15th century of our era.

In Case **A** and on the pilasters near Cases **A** and **C** are **Greek MSS.**, the earliest of which are written on papyrus.

Papyrus was used for writing purposes in Egypt from very remote times, the oldest extant roll dating from B.C. 2500. It was prepared from thin strips cut vertically from the stem of the papyrus-reed, which flourished in the Delta of the Nile. The strips were laid down side by side, and, other strips being laid across them at right angles, the two layers, by means of pressure and some glutinous matter, were made to cohere and form a sheet, with a smooth surface and paper-like consistency. Literary works and lengthy documents were written on rolls composed of several sheets pasted together at the ends, but as early as the 4th century papyrus-leaves are also found arranged in the form of a book (Case **A**, No. 8). The side properly intended for writing upon was that on which the fibres ran horizontally, and in cases where the back has also been used, as in the famous Aristotle papyrus (No. 1), this fact is of importance in determining the relative dates of the writing on the two sides. Papyrus was early imported into Greece and Italy, and under the Empire it was in common use at Rome. It continued to be the ordinary writing material of Egypt until the 10th century, and in Europe long after vellum was preferred for literary works it was still employed for letters and for public and private documents of various kinds. Examples also survive of Latin works on papyrus in book-form of the 6th and 7th centuries, and in one instance as late as the 10th century; and in the papal chancery it was not finally abandoned until after A.D. 1000.

Excepting the calcined rolls disinterred at Herculaneum, all the Greek papyri known have come from tombs and other excavated buildings in Egypt, the first discovery dating from 1778. Early in

* The Exhibition in this Department is more fully described in a special Guide Book, price 3*d*.

this century an interesting collection was found on the site of the Temple of Serapis at Memphis. It consisted mostly of petitions, letters, reports, and other papers recording the pertinacious efforts of one Ptolemy, a Macedonian recluse of the Serapeum, in behalf of two poor twin-sisters for whom in B.C. 165 he had obtained a situation in the Temple, and who were defrauded of their modest allowances. Several of these documents, which, as having actual or ascertainable dates, are of great palæographical value, found their way to the British Museum (*e.g.* No. 3). Of more literary interest are the papyri of classical authors which have since from time to time come to light, with every prospect that more buried treasures of the same kind still await discovery. The Museum is fortunate in possessing the most important of those hitherto found. Among the most recent acquisitions are the two oldest classical papyri known, containing fragments of Plato's *Phædo* and of the lost *Antiope* of Euripides. They were taken by Mr. Flinders Petrie from cartonnage mummy-cases, composed of layers of waste papyrus pasted together, at Gurob in the Fayyúm; and from the large number of dated documents found with them, and for other reasons, there can be little doubt that they are as old as the 3rd century B.C., the *Phædo* in particular being probably transcribed within a hundred years after its author's death. Of Homeric papyri the Museum possesses the "Harris Homer" (Iliad, bk. xviii) of the 1st century B.C., the most ancient MS. (a few small fragments excepted) of any part of the poem, the "Bankes Homer" (Iliad, bk. xxiv) of the 2nd century, and a Homer (Iliad, bks. ii–iv) in book-form of the 4th century, together with the two examples exhibited (Nos. 2, 4), the first of which is the oldest known fragment of the Odyssey. Moreover, of six speeches of the Athenian orator Hyperides, unique copies of which, in whole or in part, have been thus rescued from oblivion, no less than five are here preserved (*e.g.* No. 5); while more recent discoveries have added Aristotle's long-lost treatise on the Constitution of Athens (No. 1), the Mimes of the poet Herodas, who until 1890 was known only by name (No. 7), and fragments of Demosthenes, Isocrates, and Hesiod.

Greek writing on papyrus, so far back as its remains extend, is of two kinds, the literary or formal hand, such as might be expected in a copy of Homer or other classic prepared by a regular scribe, and the cursive or running hand used in ordinary business and private transactions, and occasionally also in copies of literary works. The broad differences between the two styles, the latter of which shows as much variety as its representative in modern every-day life, may be seen in the first two papyrus MSS. exhibited.

The characters habitually employed in early papyri, as in the older vellum MSS., are what are known as Uncials, differing from the angular Capitals natural to lapidary inscriptions in the rounded form of some of the letters, as Є for E. In this respect a special interest attaches to the papyrus deed of A.D. 88 (No. 6), which is

not only the earliest dated example of formal uncials, but exhibits a type not commonly found in papyri, but obviously the parent of the uncial hand familiar in the three great vellum Codices of the Greek Bible (*see* Case **I**).

In the vellum and paper MSS. shown in Case A the course of writing in uncials and in the later minuscules or small characters can be followed down to 1479, and attention may here be directed to the beauty of the minuscule hand of the 9th and 10th centuries, as exemplified in Nos. 13, 16, 17.

The full number of **Greek MSS.** on the pilasters and in Case **A** is as follows:—

On the pilasters: (1) Portion of the unique MS. of Aristotle on the Constitution of Athens, written about A.D. 100 on papyrus, in a small cursive hand;—(2) Homer's Odyssey, bk. iii, 283–497, on papyrus, in a graceful uncial hand, early 1st century.

In Case **A**: (3) Petition of Ptolemy, a recluse of the Serapeum in Memphis, B.C. 161, on papyrus, in slightly cursive uncials;—(4) Homer's Iliad, fragments of bks. xxiii, xxiv, in fine, square uncials, 1st century B.C.;—(5) Part of the unique MS. of Hyperides against Demosthenes, etc., on papyrus, in uncials, 1st century B.C.;—(6) Record of a sale at Ptolemais Euergetis [in the modern Fayyúm], A.D. 88, on papyrus, in carefully-formed uncials;—(7) The unique MS. of the Mimes of Herodas, on papyrus, in small uncials, 1st or 2nd century;—(8) Charms and invocations, on papyrus in book-form, in uncials, 4th century;—(9) Fragment of a Psalter (Ps. xii. 7—xv. 4), on papyrus, in well-formed uncials, late 3rd or early 4th century, being the earliest MS. of any portion of the Bible known;—(10) Portion of a Psalter (Ps. xi. 3—xxxv. 6), on papyrus in book-form, in mixed capitals and uncials, 6th or 7th century;—(11) Hymnal, in sloping uncials, 8th century;—(12) Greek-Latin Glossary, written in uncials in Western Europe, 8th century;—(13) Gospels, in finely-formed minuscules, 9th or 10th century;—(14) Byzantine Chronicle of Nicephorus, in minuscules, late 9th century;—(15) Evangeliarium, in sloping uncials of Sclavonic type, 9th or 10th century. The remaining MSS. are all in minuscules, and include (16) Scala Paradisi, by St. John Climacus, 10th century;—(17) Lucian, about A.D. 914;—(18) Thucydides, 11th century;—(19, 20) Gospels, A.D. 1033 and 12th century;—(21, 27) Homer's Odyssey, 13th century and A.D. 1479;—(22) Psalter in Greek, Latin, and Arabic, before A.D. 1153;—(23) Euthymius Zigabenus on the Psalms, A.D. 1281, on paper;—(24) St. Athanasius, A.D. 1321, on paper;—(25) Lexicon of Suidas, A.D. 1402, on paper;—(26) Homer's Iliad, written in Italy, A.D. 1431.

In Cases **B** and **C** are arranged **MSS. in Latin** and modern languages (Nos. 28–101), in which the development of the writing of Western Europe can be followed from about A.D. 600 to the end of the 15th century.

The earliest specimens are written in uncials, which, like the corresponding characters in Greek, differ from ordinary capitals chiefly in the rounded forms of A, D, E, H, M (𝔄, 𝔇, 𝔈, ℌ, 𝔐). To these succeed various specimens of national handwritings in half-uncials, or mixed large and small letters, or in minuscules, as practised in England, Ireland, France, Italy, and Spain, until in the 9th century the Caroline or Carlovingian form of minuscule writing, which developed in the French schools established under the rule of Charlemagne, gradually superseded them, and became the common hand of Western Europe which survives to the present day; as may be seen in the specimens numbered 47 and onwards.

In Case **B** (the large upright case) among other volumes in uncials, dating from the 6th or 7th century, are: (28, 32) two copies of the Four Gospels, written in Italy; (29) fragments of the history of Paulus Orosius, from Stavelot Abbey, in Belgium; (30) a volume of theological tracts; and (31) a Latin version of Origen's Homilies, both written in France. These are followed by specimens of various styles from the 7th to the 13th centuries, supplemented by a few large volumes of later date. Among them are seven MSS. written in England, and one in Ireland, of the 8th and 9th centuries, viz. (33) Bede's Ecclesiastical History, (34, 35) the Four Gospels, (36) the Liber Vitae of Lindisfarne Monastery, (37–39) three Books of Prayers, and (40) Treatises of SS. Jerome and Cyprian; (41) a Commentary of Theodore, Bishop of Mopsuestia, in Lombardic minuscules, of the 9th century; (42, 43) St. Gregory's Moralia, in Merovingian minuscules, of the 7th and 8th centuries; (45, 46) two Spanish MSS. in Visigothic minuscules, of the 9th and 10th centuries; (53) the Four Gospels from St. Petroc's Monastery at Bodmin, in Cornwall, of the 10th century; and (54, 55) a Psalter and a Lexicon in Tironian Notes, *i.e.*, the short-hand characters invented by Tiro, freedman of Cicero, written in France in the 10th century.

In Case **C** are arranged MSS. of the 12th to the 15th centuries; in continuation of the series in Case B. Among them are ten MSS. written in England and one in Ireland, including (78) the Four Gospels, written at Armagh; (79) a Breviary, written at St. Albans; (80) a Mariale; (82) a Bible; (84) a Bestiary; (88, 91, 94) three Psalters; (92) the Black Book of the Admiralty; and (93) Medical Treatises by John Arderne.

In Case **D** are **MSS. in Anglo-Saxon and English**, from the 10th to the 15th centuries.

They include, among others, (102) the unique MS. of the epic poem of Beowulf, written about A.D. 1000;—(103) the Anglo-Saxon Chronicle, from the invasion of Julius Cæsar to A.D. 1066;—(107) the "Agenbite of Inwyt," an autograph MS. by Dan Michel, of Northgate, in Kent, a monk of St. Augustine's Abbey, Canterbury,

written A.D. 1340;—(108) William of Shoreham's version of the Psalter, 14th century;—(109) "Piers Plowman," a poem by William Langland, written before A.D. 1400;—(111–115) five Wycliffite MSS. including the Bible and New Testament;—(117) Chaucer's Canterbury Tales, and (118) "Troilus and Cressida";—(119) Gower's "Confessio Amantis";—(120) Occleve's "De Regimine Principum";—(121) Lydgate's "Storie of Thebes";—(123) the Coventry Mystery Plays, A.D. 1468;—(126, 127) the unique MSS. of the two full English versions of the "Travels of Sir John Mandeville."

In the octagonal Case **E** in the centre of the saloon is a small typical selection of **Manuscript Chronicles of England** and other MSS., intended to illustrate the manner in which the history of this country was recorded and handed down during the middle ages before the invention of printing.

They are arranged chronologically, and include:—(1) the "Historia Britonum" of Nennius;—(2) the "Historia Ecclesiastica" of Bede;—(3) the Anglo-Saxon Chronicle;—(4) the "Roman de Rou," or poetical history of the Norman Conquest, by Wace;—(5) the "Historia Dunelmensis Ecclesiæ" of Simeon of Durham;—(6) the "Gesta Regum Anglorum" of William of Malmesbury;—(7) the "Historia Anglorum" of Henry of Huntingdon;—(8) the "Chronica" of Roger of Hoveden;—(9) the "Dialogus de Scaccario," or treatise on the nature and procedure of the Exchequer, by Richard Fitz-Neal, Bishop of London, Treasurer of the Exchequer under Henry II.;—(10) the "Chronica" of Jocelin of Brakelonde (the unique copy);—(11) the "Historia Anglicana" of William of Newburgh;—(12) the "Historia Anglorum," or Lesser History, of the famous St. Alban's historian, Matthew Paris (his own copy, written by himself);—(13) the "Continuatio Chronicarum" of Adam of Murimuth; (14) an anonymous Chronicle of St. Albans, 1328–1388;—(15) the "Vita Henrici Quinti" of Thomas Elmham;—(16) the "Polychronicon" of Ranulph Higden, in the English version of John of Trevisa;—and (17) the Chronicle of the Brut, one of the most popular histories in the 15th century, so-called as beginning with the legendary colonization of England by the Trojans under Brut or Brutus.

At the corners of the Room are placed four upright cases **(F-I)** in which are exhibited **early Biblical manuscripts**:—

Case **F.** (1) A volume of the **Codex Alexandrinus**, a MS. of the Bible in Greek, written in uncial letters, in double columns, on very thin vellum, in the 5th century. One of the three earliest and most important MSS. of the Holy Scriptures, containing both Old and New Testaments and the Epistles of St. Clement of Rome. It formerly belonged to the Patriarchal Chamber at Alexandria

(whence its name), and was presented in 1628 to Charles I. by Cyril Lucar, Patriarch of Constantinople, and previously of Alexandria.

In the same case are exhibited, for the sake of comparison, photographs of the only two MSS. of the Greek Bible which are older than the Codex Alexandrinus, viz. (1) Codex Vaticanus (B), in the Vatican Library at Rome, (2) Codex Sinaiticus (ℵ), discovered by Tischendorf at Mount Sinai in 1844, of which some leaves are in the Hof-Bibliothek at Leipzig, and the rest in the Imperial Library at St. Petersburg. These two MSS. are assigned to the fourth century.

In the lower division of the case is :—

(2) The Gospel of St. Luke, in Greek (CODEX NITRIENSIS). A palimpsest manuscript (one, that is, in which the original writing has been partially washed out, and another work written above it), containing portions of St. Luke's Gospel, in large uncials of the 6th century, with a Syriac treatise by Severus of Antioch written above it, at right angles to the Greek, in the 9th century. The MS. formerly belonged to the Syrian Convent of St. Mary, Deipara, in the Nitrian Desert in Egypt.

Case **G.** The Bible in Latin, of St. Jerome's version (commonly known as the Vulgate), as revised by Alcuin of York, then Abbat of Tours, by command of the Emperor Charlemagne, between A.D. 796 and 800. The present copy was probably written about A.D. 840, and is adorned with large miniatures and numerous initial letters in gold and silver.

Case **H.** The Bible in Latin, of St. Jerome's version. Written by Goderannus and Ernestus, monks of the Abbey of St. Remacle at Stabloo or Stavelot, in Belgium, and illuminated and bound within four years ending in A.D. 1097.

Case **I.** The Bible in the earlier English version of Wycliffe, beginning with the Book of Proverbs ; with illuminated initials and borders. The MS. belonged to Thomas of Woodstock, Duke of Gloucester, youngest son of Edward III., who was put to death by his nephew, Richard II., in 1397.

The following **Deeds** and **Papyri** are exhibited in frames attached to the wainscot, on either side of the entrance to the King's Library :—

On the West Side.—(1) Instrument in Latin, on papyrus, $8\frac{1}{2}$ feet by 1 foot, containing a deed of sale of a house and lands in the territory of Rimini ; dated at Ravenna, 3 June, in the seventh year of the Emperor Justin the younger [A.D. 572]. (2) Deed in Latin, whereby C. Fabullius Macer, an officer on the vessel "Tigris," in the Misenatian squadron of the Roman fleet, purchases a boy named Abbas or Eutyches, aged seven years, of Eastern nationality, from Q. Julius Priscus, a soldier on the same vessel, for 200 denarii ;

dated at Seleucia Pieria in Syria, 24 May, A.D. 166. With autograph signatures, and seals, of the parties and witnesses. Written on papyrus in a large cursive hand; the signatures in similar hands, but generally smaller. (3, 4) Photographs of two copies of the **Magna Charta** of King John, dated at Runnymede, 15 June, in the 17th year of his reign [A.D. 1215]. Both copies are preserved in the Department; of the first only a fragment of the Great Seal remains, and the document itself was so much damaged by fire in 1731 as to be now almost illegible. It was given to Sir Robert Cotton, probably by Sir Edward Deering, in 1630. The second Charter, a contemporary and official copy, was given to Sir Robert Cotton by Humphrey Wyems in 1628. A printed copy of the text is placed with it. (5) Original Bull of Pope Leo X., conferring on King Henry VIII. the title of Defender of the Faith, dated at Rome, 5 id. [11] October, in the ninth year of his pontificate [A.D. 1521]. Signed by the Pope and many of his Cardinals. It was much damaged in the fire of 1731. (6) Original Act constituting a municipal council for the city of Cologne, dated 14 September, 1396; with the seals of the various guilds appended.

On the East Side.—A series of Papyri, four in Coptic and one in Greek, relating to the monastery of St. Phoebammon, near Hermonthis in Egypt; of the 8th and 9th centuries.

On the pilaster by the side of Case **H**, facing south :—

Counterpart of a deed of conveyance of land at Port Philip, now the site of Melbourne, Victoria, from the native chiefs to John Batman, Founder of Victoria Colony, for 20 pair of blankets, 30 tomahawks, 100 knives, 50 pair of scissors, 30 looking-glasses, 200 handkerchiefs, and 100 pounds of flour, with a yearly rent of 100 pair of blankets, 100 knives, 100 tomahawks, 50 suits of clothing, 50 looking-glasses, and 50 pair of scissors. Dated, 6 June, 1835.

Behind the large upright case **B**, on either side of the entrance to the Newspaper Reading Room and the Department of Prints and Drawings, are two table-cases, in which are displayed impressions of royal, ecclesiastical, monastic, and baronial **Seals**; the greater number being attached to original documents.

Case **K** contains a complete set of 72 impressions of the **Great Seals** of English Sovereigns, from Edward the Confessor to Queen Victoria.

Case **L** contains, in its several compartments, 196 seals: (*a*) 45 of ecclesiastical dignitaries, chiefly Archbishops and Bishops of different sees of England and Wales, from the close of the 11th to the 18th century; (*b*) 49 of Abbats and Abbeys of England; and (*c*, *d*) 97 of Nobles, Knights, and Ladies of rank, from the 11th to the 16th century.

On either side of the opposite doorway, leading from the Saloon into the Grenville Library, is exhibited a selection of autograph letters and other documents, intended to illustrate the course of English history. They begin (Case **I.**) with a complete series of autographs of English sovereigns from Richard II. to Victoria, no signature or other handwriting of any earlier sovereign being known to exist. In the last compartment of the same case are also shown autographs of six of the most famous of foreign sovereigns. Further examples of English royal handwriting will be found in the general series of "Historical Autographs and Papers" in Cases **II.–IV.** This series begins in the reign of Henry VI., but the earlier periods receive illustration in the Charters exhibited in Cases **V.** and **VI.**, and in the collection of English Chronicles in the central table-case **E.** The documents are arranged in order of date, and, so far as the limits of space and the resources of the Department permit, the aim has been, by means of autograph letters, etc., of kings and queens, statesmen, naval and military commanders, ecclesiastics and others, to direct attention to the leading events and most eminent historical characters of each reign.

Case **I. Royal Autographs.**

Later Plantagenet line: (1) Richard II: restoration of the Castle of Brest to the Duke of Brittany, [1397]. Signed "Le Roy R. S.";—(2) Henry IV.: announcement to his Council of the flight from Windsor of Dame Spenser, widow of the Earl of Gloucester, Edmund Mortimer, Earl of March, and Roger his brother, [1406?];—(3) Henry V.: on the safe custody of the Duke of Orleans and his other French prisoners taken at Agincourt and of James I., King of Scotland, [1419?];—(4) Henry VI.: confirmation to Lord Cromwell of the office of Constable of Nottingham Castle, 1437;—(5) Edward IV.: covenant for the repayment of money, [1472?];—(6) Edward V.: signature on a slip of vellum, with the motto "Loyaulte me lie" written and signed by his uncle Richard, Duke of Gloucester, afterwards Richard III. [1483].

Tudor line: (7) Henry VII.: on the marriage-contract between Arthur, Prince of Wales, and Katherine of Aragon, 1500;—(8) Henry VIII.: thanks to Cardinal Wolsey for his public labours, [1518];—(9) Queen Katherine of Aragon: letter to her husband on the battle of Flodden, 1513;—(10) Queen Anne Boleyn: thanks to Cardinal Wolsey, for furthering her marriage, [1528–30];—(11)

Edward VI.: letter to the Protector Somerset on the battle of Pinkie, 1547;—(12) Lady Jane Grey, as Queen: order for suppressing Queen Mary's adherents, 1553;—(13) Queen Mary: instructions for the reception of Philip II. of Spain at Southampton, [1554];—(14) Queen Elizabeth: letter to the King of France on the failure of negotiations, [1576].

Stuart line: (15) James I.: order to Charles, Prince of Wales, to return from Madrid, [1623];—(16) Charles I.: proposal to Prince Rupert to make his brother Maurice General of Horse in his absence, 1644;—(17) Oliver Cromwell, Protector: letter to his wife, respecting his daughter Bettie, etc., 1651;—(18) Charles II.: letter of instructions to Sir G. Downing, ambassador at the Hague, 1672;—(19) James II.: letter to the Prince of Orange, on the complicity of Amsterdam magistrates in Monmouth's rebellion, 1685;—(20) William III.: on the siege of Namur, 1695;—(21) Mary II.: on the news of the battle of Steinkirk, 1692;—(22) Anne: on Scotch affairs, [1705].

Brunswick line: (23) George I., 1717;—(24) George II., 1759;—(25) George III.: paragraph written out by himself for insertion in his first speech from the throne, [1760];—(26) George IV.: on his father's death and his own accession, 1820;—(27) William IV.: codicil to his will against the alienation of royal heirlooms, 1834;—(28) Victoria: pencilled signature when four years of age, [1823];—(29) Victoria: summons to her coronation, [1838].

Foreign sovereigns: (30) Charles V., Emperor: letter to Queen Mary of England on her marriage to his son, Philip II. of Spain, [1554];—(31) Henry IV. of France, [1588];—(32) Louis XIV. of France: on the birth of Prince James Edward Stuart, 1688;—(33) Peter the Great, of Russia: letter referring to his "fellow-shipbuilders," 1722;—(34) Frederic the Great, of Prussia: essay on the military talents of Charles XII. of Sweden;—(35) Napoleon I., Emperor of the French: letter to Marshal Masséna, on his movements against Ostrolenka, 1807.

Cases **II.–IV. Historical Autographs and Papers:**—

Case **II.** 1432–1648:—(36) Articles for the education of Henry VI., 1432;—(37) Letter of Perkin Warbeck, [1496];—(38) Letter of Cardinal Wolsey to Stephen Gardiner after his disgrace, [1530];—(39) Sir Thomas More to Henry VIII. on the Maid of Kent and the bill against him in Parliament, [1534];—(40) Archbishop Cranmer to Lord Cromwell on the royal permission for the buying and reading of the English Bible, [1537];—(41) Arguments by Hugh Latimer, Bishop of Worcester, against purgatory, with marginal comments by Henry VIII., [about 1538];—(42) Episcopal recognition of the authority of Christian princes in ecclesiastical matters, signed by Cranmer and seven Bishops, [1538];—(43) Letter of Edward VI. and Council, confirming the use of the Book of Common Prayer and ordering the Bishops to abolish all Roman Catholic

service-books, 1549;—(44) Leaf from the Diary of Edward VI., describing his efforts to induce his sister Mary to give up "her Masse," 1551;—(45) Letter of Lady Jane Grey on her accession as Queen, denouncing Mary's "fayned and untrewe clayme," 1553;—(46) Order of adherents of Queen Mary, denouncing Lady Jane Grey as "a quene of a new and pretie invencion," 1553;—(47) Proclamation of Queen Elizabeth against the House of Guise and its influence over Mary, Queen of Scots, [1559];—(48) Letter of Sir Philip Sidney, on the state of the garrison at Flushing, 1586;—(49) Mary, Queen of Scots, to Elizabeth, on the rigour of her imprisonment, [1571];—(50, 51) William Cecil, Lord Burghley, with directions for the trial of A. Babington, and a rough sketch of the hall of Fotheringhay Castle, 1586;—(52) James VI. of Scotland to the Earl of Leicester, begging him to prevent the execution of Mary, Queen of Scots, 1586;—(53) Account by R. Wingfield of the execution of Mary, Queen of Scots, sent to, and endorsed by, Lord Burghley, 1587;—(54) Signed resolution of a council of the English commanders to pursue the Spanish Armada as far as the Firth of Forth, 1 Aug. 1588;—(55) Sir Walter Raleigh to Lord Burghley on the partition of prize-money, 1591;—(56) Sir Francis Drake and Sir John Hawkins to Lord Burghley, on setting out on their last voyage, 1595;—(57) Sir Francis Bacon, on his desire to be made Solicitor-General, 1595;—(58) Queen Elizabeth to James VI. of Scotland, warning him against the King of Spain, [1603];—(59) Robert Cecil, Earl of Salisbury, on the Gunpowder Plot, 1605;—(60) Arabella Stuart to her cousin James I., after her arrest for marrying William Seymour, [1610];—(61) Thomas Wentworth, Viscount Wentworth [Earl of Strafford, 1640], on his difficulties as Lord Deputy of Ireland, 1633;—(62) Archbishop William Laud, on the Scotch invasion and the "darke tymes," 1640;—(63) Instructions by Charles I. for the impeachment of the Five Members, 1642;—(64–69) Letters, during the Civil War, of Edward Hyde, John Hampden, John Pym, Queen Henrietta Maria, James Graham, Marquis of Montrose, and Prince Rupert, 1642–1645;—(70) Charles I., when prisoner at Carisbrooke, relative to plans for his escape, 1648.

Case **III.** 1649–1715:—(71) William Prynne to Lord Fairfax, protesting against his imprisonment, 1649;—(72) Oliver Cromwell to Lord Fairfax, on the capture of Wexford, 1649;—(73) Order of the Council of State to the Lord Mayor, etc., of London, to assist at the proclamation of Oliver Cromwell as Lord Protector, 1653;—(74) Letter of Robert Blake, on the eve of his departure with a fleet for the Mediterranean, 1654;—(75) Algernon Sidney to B. Whitelocke, on the conduct of the Parliament and the movements of General Monck, 1659;—(76, 77) Letters of General Charles Fleetwood and Richard Cromwell, late Lord Protector, to General Monck on the distressed state of the Cromwell family, 1660;—(78) Charles II. to his sister Henrietta, on his reception

at Dover the previous day, 1660;—(79) Speech of Charles II. to the House of Commons, in his own hand, 1662;—(80) John Graham of Claverhouse, describing the skirmish with the Covenanters at Drumclog, 1679;—(81) The Duke of Monmouth to the Queen Dowager, the day after his capture, begging her to intercede for his life, 1685;—(82) William, Prince of Orange, to Admiral Herbert, announcing his landing at Torbay, etc., 1688;—(83) Gilbert Burnet, Bishop of Salisbury [1689], to the same, on the march from Torbay to London, 1688;—(84) Instructions of William III. for the disposal of James II. in case of his capture at sea, 1689;—(85) Order of Mary II. to Lord Torrington to engage the French fleet, 1690;—(86) Prince James Edward Stuart, the Pretender, to Lord Lovat, promising to create him an earl, 1703;—(87) The Duke of Marlborough to the Elector of Hanover [George I.], with an account of his victory at Ramillies, 1706;—(88) Sarah, Duchess of Marlborough, on her dismissal from Court [1710];—(89) Robert Harley [Earl of Oxford, 1711] to the Elector of Hanover on the removal of the Duchess of Marlborough from the Queen's service, 1711;—(90) Henry St. John, Viscount Bolingbroke, to G. Clarke, after his flight to France, 1715.

Case **IV.** 1730–1885:—(91) Sir Robert Walpole, on the prosecution of the Warden of the Fleet prison for cruelty, [1730];—(92) Declaration of Prince James Edward Stuart, the Pretender, as "James III.," previous to the Rebellion of 1745;—(93) Levy by Prince Charles Edward Stuart, the young Pretender, of £2,500 on Manchester and Salford, 1745;—(94) William, Duke of Cumberland, to Sir J. Ligonier, on the battle of Culloden, 1746;—(95) Henry Benedict Stuart, afterwards Cardinal of York, the last of the Stuarts, commending the Duke of Perth to the care of the French king, 1746;—(96) Robert Clive [Lord Clive, 1762] to the Duke of Newcastle, reporting his recovery of Calcutta and defeat of the Nawáb, 1757;—(97) William Pitt [Earl of Chatham, 1766] to the Duke of Newcastle, on the concealment from him of negotiations for peace, 1759;—(98) Dedication in the hand of "Junius" of the first edition of his "Collected Letters," 1772;—(99) Warren Hastings, Governor-General of India, to his wife, on his duel with Philip Francis, [1780];—(100) George Washington to the Earl of Buchan, on the principle of abstention from European politics which should guide the United States, etc., 1793;—(101) William Pitt, the younger, on negotiations with the French National Assembly, [1790];—(102) Edmund Burke, on the misfortunes of Queen Marie Antoinette, etc., 1791;—(103) Charles James Fox, on the attainder of Lord Edward Fitzgerald, [1798];—(104) Notes by Richard Brinsley Sheridan for a speech against Pitt, 1805;—(105) Sir John Moore to General Paoli, on his summary recall from Corsica, 1795;—(106) Queen Caroline to her husband, George IV., on the day of his coronation, claiming her own right to be crowned, 1821;—(107) Sketch-plan of the battle of the Nile, 1798, drawn by Lord

Nelson in 1803;—(108) Lord Nelson to Lady Hamilton on the eve of the battle of Trafalgar, with a note by Lady Hamilton after news of his death, 1805;—(109) Sir Arthur Wellesley [Duke of Wellington, 1814] to Sir R. Wilson, on the campaign in the Peninsula and the probable siege of Ciudad Rodrigo, 1809;—(110) Enumeration by the Duke of Wellington of his cavalry at Waterloo, written just before the battle, 1815;—(111) Viscount Palmerston, on the course to be followed in case of an outbreak at Lisbon on the landing of Dom Pedro, 1832;—(112) Sir Robert Peel, respecting a Civil List pension, 1843;—(113) Lord John Russell, on Irish affairs, 1843;—(114) Benjamin Disraeli, as Chancellor of the Exchequer [Earl of Beaconsfield, 1876], on business in the House of Commons, 1852;—(115) The last page of the Diary of General C. G. Gordon at Khartoum, 1884;—(116) Queen Victoria to Miss M. A. Gordon, thanking her for a Bible which had belonged to General C. G. Gordon, her brother, 1885.

Turning again towards the centre of the Saloon, the visitor will find at right angles to Cases **II.** and **III.** two Cases numbered **V.** and **VI.**, containing a selection of **Charters**, ranging in date from 873 to 1508. They are chiefly in Latin and of English origin, but two Papal Bulls (so called from the leaden "bulla" or seal), an imperial charter with a golden "bulla," and a Spanish royal charter are included.

The term Charter (Lat. *Charta*, paper) comprises not only royal grants of privileges and recognitions of rights, such as the "Magna Charta" of King John and the Charters of municipal and other corporations, but any formal document of the nature of a covenant or record, whether public or private. The usual mode of attestation of such documents after the Norman Conquest was by means of a seal without a signature; "Magna Charta," for example, was not actually signed in writing by the King, but had his great seal appended. The seal was in fact the *signum* or legal signature; and written signatures only became common, and eventually necessary, when ability to write was more general. In Saxon times, before Edward the Confessor, seals were very rarely employed; the names (usually of the King and his Witan or Council) were written by the same hand as the body of the document, and a cross prefixed or added.

Of **Anglo-Saxon Charters** the Museum possesses as many as one hundred and eighty; and the number of later charters in public and private custody is enormous. Besides their historical, topographical and personal elements of interest, the examples of these and other charters here shown illustrate

the progress and changes of the chancery and charter hands, as distinguished from the book hand (*see* p. 309), between the 9th and the 16th centuries. Among them are :—

Case **V.** 873–1215 :—(1) Grant, with consent of Alfred the Great and his Witan, from the Archbishop of Canterbury and Christ Church Monastery, Canterbury, of land at Yalding, co. Kent, A.D. 873 ;—(2, 3) Grants of land, with boundaries in *Anglo-Saxon*, from King Eadred in A.D. 948, and King Cnut in 1035 ;—(4) Confirmation by William II. of a grant by his father to Battle Abbey, [1087–99] ;—(5) Notification by Henry I. of an agreement between Ramsey Abbey and William, his "Dispensator," [1106–14] ;—(6, 7) Grants to Reading Abbey from Matilda, the Empress, as Queen of the English [in 1141 ?], and from her rival King Stephen [about 1144] ;—(8) Confirmation by William, Count of Boulogne and Warenne, of a grant from King Stephen, his father, to Sawtrey Abbey, [about 1155] ;—(9) Charter of Henry II. to Bromfield Priory, [1155] ;—(12) Agreement between the Knights Hospitallers and the Bishop of Winchester as to the Hospital of St. Cross near Winchester, 1185 ;—(13) Re-confirmation by Richard I. to Alan Basset of Winterborne manor, co. Wilts, under his second Great Seal, with a reference to the loss of the first during his captivity in Germany, 1198 ;—(14) Grant by King John to W. de Belvoir of a market and fair at Bridgford, co. Notts, 1203 ;—(16) Bull of Pope Innocent III. ratifying the surrender by King John of his Kingdoms of England and Ireland to the Holy See, 1213 ;—(17) Collotype facsimile of the original **Articles of Liberties** demanded by the Barons from King John, which formed the foundation of Magna Charta, **A.D. 1215**. The original articles are preserved in the Department.*

Case **VI.** 1220–1508 :—(19) Confirmation by Baldwin II., Emperor of Constantinople [1228–1261], of a grant from his uncle, Philip, Marquis of Namur, 1269. With golden "bulla" ;—(24) Acceptance by Simon de Montfort, Earl of Leicester, and other English plenipotentiaries, of a treaty of peace with France, 1258 ;—(25) Charter of Alfonso the Wise of Castile to a hospital at Burgos, 1254, with a reference to his knighting Prince Edward of England [Edward I.] in the same year ;—(27) Appointment by Prince Edward [Edward II.] of proctors for a treaty of marriage between himself and Isabella of France, 1303 ;—(28) Grant by Anthony de Bek, Bishop of Durham, to Edward, Prince of Wales [Edward II.], of Eltham manor, co. Kent, 1305 ;—(29) Letters of Queen Philippa to the Dean and Chapter of St. Paul's, London, 1339 ;—(30) Engagement by Edward the Black Prince as to the term for the fulfilment by the French of the Peace of Bretigny, 1360 ;—(31) Grant of confraternity by Bitlesden Abbey, 1380 ;—(32) Patent of protection granted by Henry IV. to Sir John Holt and Sir William

* The collotype copy and the printed text can be purchased in the Museum.

de Burgh, late Justices, 1400;—(33) Indulgence from papal proctors to Sir W. FitzHugh and his wife, 1414;—(34) Bull of Pope Eugenius IV. to Eton College, 1445;—(35) Admission by the Prior and Convent of Hounslow of Henry, Prince of Wales [Henry VIII.], to confraternity in the Trinitarian order for the redemption of captives, 1508.

On the pilaster on the right of Case **B**, facing north, and in two table-cases **VII.** and **VIII.**, on either side of the entrance to the Students' Room, are exhibited **Literary and other Autographs.** They consist of letters and other documents divided into two series, English and Foreign, the latter being in Case **VIII.**; and they include not only autographs of eminent poets and prose-writers, but those of actors, artists, musicians, philosophers and theologians.

On the pilaster are:—

1. Collotype facsimile of a deed, preserved in the Department, whereby "**William Shakespeare**, of Stratford upon-Avon, Gentleman," and others mortgage a house within the precincts of the Blackfriars, London; dated 11 March, 1612[3], and having Shakespeare's signature affixed. This signature, another at the Guildhall, London, and those affixed to his will at Somerset House are the only remains of Shakespeare's writing known to exist.

2. Grant from the poet Edmund Spenser, styled "of Kilcolman, Esq.," to —— McHenry of the custody of the wood of Balliganin, etc., co. Cork. Written and signed by the poet. Not dated.

3. The original Articles of Agreement for the sale of the copyright of "Paradise Lost," in 1667. Signed "John Milton"; with his seal of arms. As he was blind at the time, the signature was perhaps written by an amanuensis.

Case **VII.** Letters or other autographs of:—(4) Bishop Jeremy Taylor, on the policy of Charles II. towards Ireland, etc., 1661;—(5) Sir Christopher Wren, on the design for the Monument of the Fire of London, 1675;—(6) John Dryden, remonstrating with the Treasury on his arrears of salary, [1682];—(7) John Locke, on the reformation of the Calendar, etc., 1699;—(8) Sir Isaac Newton, on Dr. Briggs' "New Theory of Vision," 1682;—(9) Dr. Jonathan Swift, Dean of St. Patrick's, with allusions to Pope and Gay, 1728;—(10) Alexander Pope, on Lord Bolingbroke's departure for France, [1735];—(11) Sir Richard Steele, asking for the recall of the order of silence imposed on Drury Lane Theatre, 1720;—(12) Joseph Addison, on the accession of George I., 1714;—(13) Samuel Richardson, the novelist, on the character of Sir Charles Grandison, etc., 1754;—(14) Philip Dormer Stanhope, Earl of Chesterfield, to his son, on the duty of politeness to inferiors;—(15) William Hogarth, on his intentions in designing

"Beer Street," "Gin Lane," etc., in 1751;—(16) Thomas Gray, with a fair copy of the "Elegy in a Country Churchyard," [1750];—(17) Sir Joshua Reynolds, 1765;—(18) Oliver Goldsmith, contracting to write a National Biography, 1763;—(19, 20) Dr. Samuel Johnson and James Boswell, 1783;—(21) Rev. John Wesley, on the want of support given to preachers in Ireland, 1770;—(22) David Hume, on a proposal to obtain a Government pension for J. J Rousseau, 1766;—(23) Edward Gibbon, on his religious views, etc., 1788;—(24) David Garrick, on a criticism of Bate's farce, "The Blackamoor Washed White," [1776];—(25, 26) John P. Kemble and Sarah Siddons, on the play of "Vortigern," 1795, 1796;—(27) Edmund Kean, [1829];—(28) John Flaxman, R.A., on a design for a monument in Chichester Cathedral, etc., 1813;—(29) Sir David Wilkie, R.A., on the loss at sea of the copies for the English market of the novel "Ivan-Hoe" by the "Great Unknown," 1819;—(30) Joseph M. W. Turner, R.A., 1844;—(31) William Cowper, criticizing Dr. Johnson's *Lives of the Poets*, 1779;—(32) Robert Burns, song, "Here's a health to them that's awa'";—(33) Samuel Taylor Coleridge, on the doctrines of Edward Irving, [1826];—(34) William Wordsworth to H. N. Coleridge, on the death of S. T. Coleridge, [1834];—(35) Robert Southey, referring to an attack on him by Brougham, [1818];—(36) Charles Lamb to John Clare, the poet, 1822;—(37) George Gordon, Lord Byron, on his pecuniary difficulties, 1810;—(38) Percy Bysshe Shelley, on the near completion of his "Cenci," 1819;—(39) John Keats to his sister, at the beginning of his last illness, [1820];—(40) Robert Browning, on the alleged obscurity of his poems, 1868;—(41) Alfred, Lord Tennyson, with a sketch of the pile of letters awaiting him, "penny-post maddened," [1864];—(42) Sir E. B. Bulwer-Lytton [Lord Lytton, 1866], on the neglect of his novels by the *Edinburgh Review*, 1830;—(43) Charles Dickens (his last letter), 1870;—(44) William M. Thackeray, on the character of Sterne, [1851];—(45) Thomas Carlyle, on Elliot's *Corn Law Rhymes*, and his failure to find a publisher for *Sartor Resartus*, 1832;—(46) Henry, Lord Brougham, on Macaulay, 1838;—(47) Thomas Babington Macaulay [Lord Macaulay, 1857], on Brougham, 1838.

Case **VIII.** Letters or other autographs of:—(1) Desiderius Erasmus, on Luther's marriage, 1525;—(2) Martin Luther to T. Cromwell, rejoicing in his zeal for the cause of Christ, 1536;—(3) Philip Melanchthon to Henry VIII., in admiration of his talents and virtue, 1535;—(4) John Calvin, 1551;—(5) Michelangelo Buonarroti, contradicting a rumour of his death, [1508];—(6) Tiziano Vecelli, asking the Marquis of Mantua to expedite a promised grant to him, 1530;—(7) Ludovico Ariosto, sending to the Duke of Mantua his *Orlando Furioso*, 1532;—(8) Albert Dürer to B. Pirckheimer, relative to a painting of the Virgin, 1506;—(9) Peter Paul Rubens, on the defeat of the English at La Rochelle, 1627;—(10) Anthony Van Dyck, begging for a Latin motto for an

engraved portrait of Sir Kenelm Digby, 1636;—(11) Paul Rembrandt van Ryn, asking for moneys due to him from the Prince of Orange, *n.d.*;—(12) Galileo Galilei, referring to his improvement in the construction of spectacles, 1609;—(13) Jean Baptiste Poquelin Molière, 1664;—(14) Pierre Corneille to C. Huygens, sending his poems, 1649;—(15) Jean Racine to N. Boileau-Despréaux, the poet, on Boyer's "Judith," etc., 1695;—(16) François Marie Arouet de Voltaire, on the literary position of England and France, 1760;—(17) Jean Jacques Rousseau, with reasons for not writing further in defence of the Protestants, 1764;—(18) Victor Hugo, on the notice of his life in a Biographical Dictionary, 1860;—(19) Immanuel Kant, 1789;—(20) Johann Wolfgang von Goethe, 1811;—(21) Johann Christoph Friedrich von Schiller, on tragedies of F. and W. Schlegel, etc., 1802;—(22) Heinrich Heine, 1834;—(23, 24) George Frederick Handel, portion of the original MS. of the anthem "As pants the hart," and letter, 1750;—(25) Joseph Haydn, on the enhanced value of his compositions, 1788;—(26) Johann C. W. A. Mozart, score of the 130th Psalm, [1770?];—(27, 28) Ludwig van Beethoven, sketch of music of "Adelaide," and letter, [1808?];—(29) Felix Mendelssohn-Bartholdy, setting of the 13th Psalm, 1840;—(30, 31) Richard Wagner, music from "Rienzi" [1839?], and order relative to "Tannhauser," 1852.

In the corresponding Cases **IX.** and **X.**, on the opposite side of the saloon, at the entrance to the King's Library, is exhibited a series of **Autograph Literary Works**, together with a few other MSS. of personal interest, such as volumes with royal and other inscriptions, autograph note-books, etc. The last five works in the series are by foreign authors.

Case **IX.**—(1) Book of Hours, 15th century, with autograph inscriptions of Henry VII. and Elizabeth his Queen, Henry VIII. and Queen Katherine of Aragon, and Princess [afterwards Queen] Mary;—(2) Metrical version of the Penitential and other Psalms by John Croke, with a portrait of Henry VIII., bound in gold worked in open leaf tracery, with rings at the top to attach the book to the girdle. Traditionally said to have been given by Queen Anne Boleyn, on the scaffold, to one of her maids of honour;—(3) Treatise on the Sacrament, composed by Edward VI. in 1549, in his own hand;—(4) Calendar, with Scriptural verses written by Edward Seymour, Duke of Somerset, on the eve of his execution, 1552;—(5) Manual of prayers, said to have been used by Lady Jane Grey on the scaffold, 1554, and having on the margin lines in her hand addressed to her father and the Lieutenant of the Tower;—(6) Prayers composed by Queen Katherine Parr, translated into Latin, French and Italian by Princess Elizabeth; in her

own hand, and dedicated to her father, 1545;—(7) Original draft of the will of Mary, Queen of Scots, with corrections and additions by herself, 1577;—(8) Memorandum-book of William Cecil, Lord Burghley, about 1592;—(9) The "Basilikon Doron," or Book of the Institution of a Prince, written by James I. for his son, Prince Henry; wholly in the King's hand, and in the original binding;—(10) Selections from the Latin poets, in the hand of Charles I. when Prince;—(11) Memorandum-book of Sir Francis Bacon, 1608;—(12) Notes by William Harvey for Lectures on Anatomy, 1616;—(13) Album, with an inscription in Greek signed by John Milton, 1651;—(14) Family Bible, belonging to John Milton, with notes in his hand of the dates of birth, etc., of himself and members of his family;—(15) The original MS. of the Life of Cardinal Wolsey by George Cavendish, his gentleman usher;—(16) Ben Jonson's "Masque of Queenes," 1609;—(17) Portion of an autobiography of Richard Baxter;—(18) Draft of a passage in Samuel Butler's "Hudibras";—(19) Memoirs of Colonel John Hutchinson, by Lucy, his widow;—(20) Diary and Note-book of John Locke, 1679;—(21) The book of English Ballads and Romances, 17th century, from which Bishop Percy printed his *Reliques of Ancient English Poetry*, 1765;—(22) Daniel Defoe's "Compleat English Gentleman," about 1729;—(23) Draft of Alexander Pope's translation of Homer's Iliad and Odyssey, chiefly written on the backs of envelopes, etc.;—(24) Corrected draft of Laurence Sterne's "Sentimental Journey," 1767;—(25) "The Bramine's Journal," a journal addressed by L. Sterne to Mrs. Eliza Draper, 1767.

Case **X.**—(26) Dr. Samuel Johnson's tragedy, "Irene," 1749;—(27) "Eclogues and other Poems by Thomas Rowley," being literary forgeries by Thomas Chatterton;—(28) "The Entertaining and Facetious History of John Gilpin," by William Cowper, [1782];—(29) Autobiography of Robert Burns, in the form of a letter to Dr. John Moore, 1787;—(30) First and second Cantos of "Childe Harold's Pilgrimage," by Lord Byron, as copied for the press, 1812, with autograph corrections and notes;—(31) Autograph of "Kenilworth," by Sir Walter Scott, 1820–21;—(32) Volume of Literary Remains, in prose and verse, of Samuel Taylor Coleridge;—(33) Note-book of extracts by Charles Lamb from early English plays, [1826];—(34) "Joan of Arc," by Robert Southey;—(35) Note-book of John Keats, with autograph copies of "The Pot of Basil," an Ode, and "The Eve of St. Mark," written 1818–19, and sent by the poet to his brother in America, with subsequent transcripts of "St. Agnes' Eve" and other poems, evidently from early autograph drafts;—(36) The original MS., as sent to press, of T. B. Macaulay's article on "Gladstone on Church and State," 1839;—(37) A leaf of the rough autograph draft of the last chapter of Lord Macaulay's History of England;—(38) "The Dream of Gerontius," by John Henry Newman, as sent to press, with autograph corrections and additions;—(39) "The Spell" and other stories, by Charlotte

Brontë, 1834–5;—(40) "Adam Bede," by George Eliot [Marian Evans], with dedication to George Henry Lewes, 1859.

(**Foreign Works**):—(41) Note-book of observations and demonstrations in mixed mathematics by Lionardo Da Vinci, beginning in 1508;—(42) Draft of Madrigale lii (ed. Guasti) by Michelangelo Buonarroti;—(43) Volume of Sketches by Albert Dürer, with portions of text, on the Proportions of the Human Body, Architecture, etc.;—(44) "Torismondo," by Torquato Tasso;—(45) Comedies, by Lope Felix de Vega Carpio, 1624–26.

THE GRENVILLE LIBRARY.

[This room contains the valuable library collected by the Rt. Hon. Thomas Grenville, and bequeathed by him to the nation in 1847. It consists of 20,000 printed books, and a few manuscripts.]

Here (beginning on the left of the door as the visitor enters *from the Hall*) is exhibited a series of Illuminated Manuscripts, selected from the various collections in the Department of Manuscripts. They are arranged chronologically, and show the progress of **Illumination and Miniature-painting** from the tenth to the sixteenth century.

An illuminated MS. is one enriched with gold and colours, in miniatures, in borders wholly or partially surrounding the text, and in ornamental initials. Of the selection here shown, Nos. 1–9 are examples of the Byzantine school, dating from the 10th to the 13th century, and characterised by a rigid conventionalism, most apparent in the stereotyped figures and attitudes of the Four Evangelists in copies of the Gospels. The colours are opaque and sombre, and the backgrounds are of gold or in monochrome. A marked feature of Greek MSS. is the rectangular headpiece, the designs of which have often a striking resemblance to oriental carpet-patterns. A freer style of Byzantine work may be seen in the delicate marginal illustrations in No. 3. The same Case also contains a few English MSS. of the 10th and 11th centuries (Nos. 10–14). They illustrate the two styles of book-decoration practised at the time in the south of England, in one of which thick body-colours and gold are employed, with elaborate borders of foliage and interlaced work, while in the other style borders are absent and the figures are sketched freely in outline and only lightly touched or washed with

colour. The curious fluttering appearance of the drapery and the unnatural length of the limbs, hands, and feet will also be noticed.

In the other Cases, illuminated MSS. of different countries are brought together for comparison, and the progress of the art may be traced from the 12th century to its final decline in the 16th. Generally speaking, in the 12th century the figure-drawing is bold, the colours thickly laid on, and the background of highly burnished gold. The initials are often of large size, and are filled with intricate masses of foliage, amid which figures of various kinds are sometimes introduced. In the 13th century a minuter and more refined style came into use. The features, hair, and drapery are more carefully treated, and latterly the body becomes more flexible; delicate little miniatures occupy the interior of the initials, and plain gold grounds begin to give place to diapers and other patterns in gold and colours. This style reached its perfection in the 14th century, the finest period of the art in Western Europe. English and French MSS. may be chiefly distinguished by the colouring, the English preferring lighter tones, especially of blue and green, the French a deep blue and other more brilliant colours, together with a ruddy, copper-like gold. Flemish work is recognisable by its heavy outlines and generally dark colours.

Meanwhile the border also developed. At first a mere prolongation of a limb of the initial, terminating in a simple volute or bud, it gradually extends the whole height of the text, turns the corners along the top and bottom, and ultimately surrounds the page on all four sides, branching out more and more in the process into foliage, flowers, scroll-work, and other ornamentation. French borders of the 15th century (see Cases **4–6**) are largely of the so-called "ivy leaf" pattern, which in its simpler form dates from the century preceding. It consists of delicate thread-like sprigs, with small tri-dentate leaves, generally richly gilt. This pattern frequently overruns the whole of a wide margin, and is latterly combined with gaily-painted flowers, birds, grotesques, etc., small miniatures also being sometimes inserted at intervals. A typical example of the form taken by a border of the English school just before its extinction is shown in Case **6**, No. 57, and may be usefully compared with the earlier border in Case **3**, No. 33, and with that in the large English Bible in the MS. Saloon (Case **I.**). A different style was evolved by Flemish artists, the border consisting of a broad band of colour or flat gold, serving as a ground for minutely realistic flowers, fruit, insects, jewels, etc.

In miniatures of the 15th century, among other changes in the direction of realism, diapered and other ornamental backgrounds were gradually supplanted by landscape. This was at first rude and conventional, with impossible rocks and trees and no attempt at perspective; but as the century drew near its end the drawing became more accurate and the scenery truer to nature. In England

largely owing no doubt to the Wars of the Roses, miniature art was practically dead soon after the middle of the century, and before 1500 the productions of the French school, now become hard, tasteless and overladen, were surpassed by those of Flemish artists. The latter are remarkable for depth and softness of colour, power of expression, and fine landscape effects.

The Italian school of illumination is less well represented, and the few examples available fail to do it anything like justice. The revival of the art began later in Italy than further north, and the earliest MS. exhibited (Case **3**, No. 34) is of the 14th century, and shows a strong Byzantine influence. No. 35 is more distinctively Italian ; the somewhat stunted figures, greenish flesh-tints, and heavy drapery, together with the peculiar red and other colours, being marked characteristics. The elementary border consists of foliated scrolls springing from the initial, surrounded by exterior spots or studs of gold. Developments of this style may be seen in Cases **4** and **5** (No. 48). In illumination, as in other branches of art, the Italians advanced rapidly in the 15th century, and eventually they proved successful rivals of the Flemings, the best of their miniatures being exquisitely finished works of art, and the borders frequently marvels of invention, richness and grace. A familiar type of ornamentation is formed of a twining vine-pattern, generally in white or gold upon a coloured ground. This is used both in borders and initials, and seems to have been a revival of the interlaced Lombardic work of the 11th and 12th centuries. Beautiful borders were also composed of the most delicate flower and scroll work, studded with glittering spots of gold (No. 66); and in another style the text was enclosed within rectangular panels, richly painted in crimson, blue and green, and covered with floreated and other designs in gold and colours (No. 64). Both these styles were afterwards much elaborated, the artists availing themselves of the resources of the classical renaissance, and adding graceful candelabra, trophies and vases, medallions with portrait-busts and copies of antique gems, Cupids, fawns, sphinxes, etc., and wonderfully realistic pearls, rubies and other jewels. This brilliant period, however, was of brief duration. Not long after 1500 the art declined in Italy, as it had done elsewhere, and illuminated MSS. became a mere vehicle for the display of technical skill without refinement or good taste.

Case **1** begins with a series of **Greek MSS.**, including (1) Gospel-Lessons, of the 10th century, with miniatures of the four Evangelists in colours on a gold ground, and with the rectangular ornamental head-pieces characteristic of the Byzantine school; (2) Gospels, of the 11th century, with miniatures of the Evangelists and head-pieces; (3) Psalter, written by the archpriest Theodorus of Cæsarea in A.D. 1066, and having the margin covered with illustrations of bible-history, lives of saints, etc.; (4) Martyrology, by Simeon Metaphrastes, of the 11–12th century, with beautiful miniatures of saints

and elaborately designed head-pieces; (5) Gospels, of the 12th century, with numerous finely executed miniatures; (6–9) Copies of the Gospels, 12th and 13th centuries, with miniatures of the evangelists, etc.

On the other side of the case are **Manuscripts ornamented by English artists**, viz. (10) King Edgar's Charter of Foundation of Newminster at Winchester, A.D. 966, written in gold, with a full-page miniature and elaborate border in gold and colours; (11) Psalter in Latin, with interlinear Anglo-Saxon version, of the 11th century, with miniatures, initials and borders in colours; (12) the Psychomachia of Prudentius, with Anglo-Saxon glosses and notes, of the 11th century, with outline drawings, tinted; (13) Latin Gospels, of the 11th century, with initials and borders in gold and colours; (14) Archbishop Ælfric's Anglo-Saxon paraphrase of the Pentateuch, etc., of the 11th century, with outlined and coloured drawings.

Case **2** contains **MSS. of the 12th and 13th centuries.** Those of the 12th century are: (15) Psalter, with finely executed miniatures and initials, apparently by English artists under foreign influence; (16) Exposition, by Smaragdus, of the Rule of St. Benedict, with a full-page miniature of St. Dunstan, on a gold ground, of English work; (17) Diurnale, with fine initials, enclosing miniatures, of Flemish work; (18) Roll containing eighteen outline drawings, slightly tinted, of scenes in the life of St. Guthlac of Croyland. Among the 13th century MSS. may be noticed (19, 23) two Bibles, of the style common at this period, the one illuminated at Canterbury and the other in France; (21) a Psalter, with miniatures and initials by English artists, which belonged to John Grandison, Bishop of Exeter [d. 1369], who bequeathed it to Isabella, daughter of Edward III.; (25) a Psalter, of Flemish work, which belonged to Queen Mary I.; (26) a Psalter, with miniatures, initials and borders by Scandinavian artists; and (28) a Bible-History, in Latin, with abundant outline drawings of French style.

Case **3** contains illuminated **MSS. of the 14th century.** They include (29–31) three copies of the Apocalypse (a favourite subject for illustration), in Latin and French, with miniatures by French and English artists; (33) Breviary, with miniature-initials and borders, by English artists, 1322–25; (34) Breviary, with miniature-initials and borders by Italian artists, closely following Byzantine models; (35) Lives of Saints, in Italian, illustrated by artists of the school of Giotto; (36, 37) two summaries of Ancient History, in French, the first with illuminated miniatures, and the other with outline drawings tinted, from the south of France.

Case **4** also contains **MSS. of the 14th century,** chiefly executed in Italy. They include (39) Durandus de Officiis Divinis, with fine miniatures, initials and borders; (40) Latin Poems by Convenevole da Prato, tutor of Petrarch, written for Robert of Anjou, king of Naples [1334–1342], with miniatures; (41) Treatise on Virtues and Vices, in Latin, by one of the Cocharelli family of

Genoa, with curious miniatures and coloured drawings of objects of natural history, said to be by one of the Cibo family, known as the "Monk of Hyères"; (42) the Divina Commedia of Dante, with miniatures.

In the same case are two MSS. of French work of the 14th century, together with a French Book of Hours of the beginning of the 15th century. The former are (43) Epistle, in French, of Philippe de Mezières, advocating peace and friendship between Charles VI. of France and Richard II. of England, with a miniature containing a portrait of the latter; (45) Bible-History, in French, with miniatures, initials and borders. This MS. belonged to John II. of France, and was taken with him at the battle of Poitiers, A.D. 1356.

Case **5** contains English and French **MSS. of the 15th century,** with one (48) executed in Italy. The most noteworthy are (49) Roman de la Rose, with miniatures, initials, and borders in *camaieu gris*, by French artists; (53) Bible-History, in French, with miniatures, etc., executed for John, Duke of Berri, son of King John II. of France, at the beginning of the century; (54) French Romances, with miniatures, initials and borders by English artists, but in French style. This MS. was given by John Talbot, Earl of Shrewsbury [d. 1453], to Margaret of Anjou, queen of Henry VI., probably on her marriage in 1445; (55) the Chronicle of Froissart, with large miniatures, initials and borders of French work.

Case **6** contains English, French and Italian **MSS. of the 15th century,** including (56) Lectionary, with a full-page miniature of the artist, John Siferwas, offering the book to John, Lord Lovel of Tichmersh [d. 1408], and initials and borders; (57) Missal, with fine miniature-initials and borders of English work, bequeathed by Will. Melreth, alderman of London, to the church of St. Lawrence, Old Jewry, in Jan. 1445 [6]; (61) Psalter, with initials and borders of an unusual style, apparently executed at or near Metz; (62) Bible-History, in Italian, with coloured drawings by Italian artists; (63) Book of Hours, with small miniatures, initials and borders by Italian artists, many of the borders being of great delicacy in monochrome.

Case **7** contains **MSS. of the 15th and 16th centuries,** including (67) Plutarch's Lives, in Latin, with miniatures, initials, and borders by Italian hands; (68) the Ethics of Aristotle, translated into Spanish by Charles, Prince of Viana [d. 1461], for Alphonso V. of Aragon [d. 1458], with fine initials and borders in Spanish style; and several Books of Hours, showing the characteristic features of the Spanish, Dutch, Flemish and French schools.

Among the later MSS. are (84) a finely illuminated Book of Hours, executed for François de Dinteville, Bishop of Auxerre, in 1525; and (86) "Splendor Solis," an alchemical work in German, 1582, with miniatures and borders of Flemish style, by German artists.

In the lower divisions of the four tall cases at the corners are exhibited (Nos. 87–109) **Illuminated MSS.** of large size, dating **from the 13th century to A.D. 1522.** The majority of them are of the 15th century, and were executed in France and Flanders, several of the latter bearing the arms of Edward IV. and Henry VII of England.

In the middle of the room, to the left, is shown (Case 8 a small typical selection of **Bindings of Manuscripts** from the tenth to the sixteenth century. They include:—

(1) Latin Gospels, written in North-west Germany, late 10th century: the upper cover overlaid with copper-gilt, in the centre the figure of Christ in high relief, the borders studded with large crystals; at the corners four small squares of enamel, probably added in the 14th century;—(2) Greek Gospels, 10th century: round the upper cover plates of silver-gilt, with figures in relief; in the centre a much later plate, with Christ between the Virgin and St. John:—(3) Latin Gospels, written in Germany, 13th century: on the upper covers plates of fine Limoges enamel on copper-gilt, representing Christ in glory, etc.;—(4) Latin Gospels, written in West Germany, 9th century: 14th century binding, with plates of silver repoussé, in the centre the figure of Christ in high relief (the hollow beneath filled with relics), set with gems renewed in 1838;—(5) Latin Psalter, executed for Melissenda, daughter of Baldwin, king of Jerusalem [1118–1131], and wife of Fulk of Anjou, king of Jerusalem [1131–1144]: covers of ivory elaborately carved, with scenes from the life of David, the works of Mercy, etc., and having the artist's name, "Herodius";—(6, 7) English leather bindings of the 13th century, blind-tooled with fine stamps;—(8, 9) Stamped leather bindings of the 14th century, from the Netherlands;—(10) Latin Psalter, 13th century: English binding, 14th century, of fine canvas with the Annunciation and Crucifixion embroidered in coloured silks by, or for, Anne, a nun of Bruisyard, daughter of Sir Simon Felbrigge;—(11–19, 21) Stamped leather bindings of the 15th century, in various styles, from France, Germany, Italy and the Netherlands;—(20) History of the German empire to A.D. 1450, by T. Ebendorffer, dedicated to Frederic III.: leather binding with designs cut in outline, and stippled background, including the arms, motto, etc., of Frederic III., the date 1451 and the binder's name, "Petrus ligator";—(22, 23) German and Italian bindings, late 15th century, of leather with gilt-tooling;—(24) Sarum Breviary, written in Flanders, about 1500: leather binding, blind-tooled, the stamp bearing the name of "Anthonius de Gauere" [*i.e.* Gavere, south-west of Ghent];—(25) Description of the Holy Land, by M. Brion, dedicated to Henry VIII.: crimson velvet binding, with the arms of England.

Lancaster roses, etc., embroidered in coloured silks;—(26) French campaign of Charles V. in A.D. 1544, addressed to Henry VIII.: leather binding, gilt-tooled, with the arms of England in the centre and a dedicatory inscription above and below;—(27) "Le Chappellet de Ihesus," written and illuminated in France for Anna, wife [1521–1547] of Ferdinand, king of the Romans: green velvet binding, with silver-gilt clasps inscribed with the letters ANNA, Tudor roses of silver-gilt added at the corners and in the centre, each bearing a letter of the name MARGUERITE, *i.e.* Margaret Tudor [d. 1539], queen of Scotland, to whom the MS. afterwards belonged;—(28, 29) Volumes dedicated by W. Thomas and P. Olivarius respectively to Edward VI.: leather binding, gilt-tooled, the one having the Prince of Wales's feathers, the other the royal arms, in the centre;—(30) Collects, etc., of the church of Regensburg, 16th century: Italian leather binding, very richly and delicately tooled and gilt, the arms of Regensburg in the centre;—(31, 36) Venetian Ducali, 1504 and 1564: crimson leather binding, gilt-tooled, with name and date, and arms, respectively in the centre;—(32) Carta de Hidalguia, 1589: Spanish leather binding, elaborately gilt-tooled;—(33) German Gospels, late 15th century: German 16th century binding of white skin, stamped with medallions of Reformers, emblematical figures, etc.;—(34) Acts of Investiture by Guidobaldo, Duke of Urbino, 1559–1568: oriental-pattern papier-maché binding, blue with sunk compartments gilt, with scrollwork in gold and colours, arms in the centre painted in oils;—(35) Latin Hours of the Virgin, 15th century: French olive-leather binding, 16th century, thickly tooled with small ovals, each containing a device, sun, bee, acorn, flower, etc.

[E. J. L. S.]

CHIEF OFFICERS OF THE BRITISH MUSEUM.

[*May*, 1896.]

Principal Librarian and Secretary.—Sir Edward Maunde Thompson, K.C.B., D.C.L., LL.D.

Keepers of Departments:—

Printed Books.—Richard Garnett, C.B., LL.D.

Manuscripts.—Edward John Long Scott, M.A.

Oriental Printed Books and Manuscripts.—Robert Kennaway Douglas.

Prints and Drawings.—Sidney Colvin, M.A.

Egyptian and Assyrian Antiquities.—Ernest A. Wallis Budge, Litt.D.

Greek and Roman Antiquities.—Alexander Stuart Murray, LL.D.

British and Mediæval Antiquities and Ethnography.—Charles Hercules Read.

Coins and Medals.—Barclay Vincent Head, D.C.L., Ph.D.

LIST OF THE
BRITISH MUSEUM PUBLICATIONS.
BLOOMSBURY.

f the following Publications those which are still in print can be purchased at the British Museum, Bloomsbury, or through the agency of *Messrs.* LONGMANS & Co., 39, *Paternoster Row; Mr.* QUARITCH, 15, *Piccadilly; Messrs.* ASHER & Co., 13, *Bedford Street, Covent Garden; Messrs.* KEGAN PAUL, TRENCH, TRÜBNER & Co., *Paternoster House, Charing Cross Road;* and *Mr.* HENRY FROWDE, OXFORD UNIVERSITY PRESS, *Amen Corner.*

ANTIQUITIES.

escription of the Ancient Terracottas, by T. Combe, 1810, 4to. *1l.* 11*s.* 6*d.*—Large paper, *2l.* 12*s.* 6*d.*
escription of the Ancient Marbles, Part I., by the same, 1812, 4to. *1l.* 5*s.*—Large paper, *1l.* 15*s.*
——— Part II., by the same, 1815, 4to. *2l.* 12*s.* 6*d.*—Large paper, *3l.* 13s. 6*d.*
——— Part III., by the same, 1818, 4to. *1l.* 10*s.*—Large paper, *2l.* 2*s.*
——— Part IV., by the same, 1820, 4to. *2l.* 2*s.*—Large paper, *3l.* 3*s.*
——— Part V., by E. Hawkins, 1826, 4to. *1l.* 1*s.*—Large paper, *1l.* 11*s.* 6*d.*
——— Part VI., by C. R. Cockerell, 1830, 4to. *2l.* 2*s.*—Large paper, *3l.* 3*s.*
——— Part VII., by E. Hawkins, 1835, 4to. *2l.* 2*s.*—Large paper, *3l.* 3*s.*
——— Part VIII., by the same, 1839, 4to. *3l.* 3*s.*—Large paper, *4l.* 14*s.* 6*d.*
——— Part IX., by the same, 1842, 4to. *2l.* 2*s.*—Large paper, *3l.* 3*s.*
——— Part X., by the same, 1845, 4to. *3l.* 3*s.*—Large paper, *4l.* 14*s.* 6*d.*
——— Part XI., by S. Birch, 1861, 4to. *3l.* 3*s.*—Large paper, *4l.* 14*s.* 6*d.*
talogue of the Greek and Etruscan Vases in the British Museum. Vol. I., 1851, 8vo, 5*s.*—Fine paper, 7*s.* 6*d.*
——— Vol. II., 1870, 8vo, 5*s.*—Fine paper, 7*s.* 6*d.*
talogue of Vases. Vol. II., Black-figured Vases. By H. B. Walters, 1893, 8vo, *1l.* 4*s.*

Catalogue of Vases. Vol. III. Vases of the Finest Period. By Cecil H. Smith, 1896, 8vo, 1*l.* 6*s.*

——— Vol. IV. Vases of the Latest Period. By H. B. Walters, 1896, 8vo, 16*s.*

Designs from Greek Vases in the British Museum, 1894, fol., 10*s.*

Ancient Greek Inscriptions. Part I., Attika, 1874, fol. 1*l.*

——— Part II., 1883, fol. 1*l.*

——— Part III., Sect. I., 1886, fol. 10*s.*

——— ——— II., 1890, fol. 1*l.*

——— ——— (both sections in one volume) 1890, fol. 1*l.* 10*s.*

——— Part IV., Sect. I., 1893, fol. 10*s.*

Catalogue of Engraved Gems in the Department of Greek and Roman Antiquities, 1888, 8vo, 3*s.* Autotype Plates.

Catalogue of Greek Sculpture. Vol. I., 1892, 8vo, 3*s.*

Autotype from North frieze of the Parthenon (group of horsemen), 10*s.*

——— Pediment of the Parthenon (group called the Three Fates), 10*s.*

——— Bronze head of Aphrodite, 6*s.*

Inscriptions in the Cuneiform Character, from Assyrian Monuments, discovered by A. H. Layard, D.C.L., 1851, fol. 1*l.* 1*s.*

Cuneiform Inscriptions of Western Asia. Prepared for publication by Maj.-Gen. Sir H. C. Rawlinson, K.C.B.; assisted by E. Norris, Sec. R. As. Soc. Vol. I., 1861, fol. 1*l.* *Out of print.*

——— Vol. II., 1866, fol. 1*l.*

——— Vol. III. Prepared for publication by Major-General Sir H. C. Rawlinson, K.C.B.; assisted by George Smith, Department of Antiquities, British Museum. 1870, fol. 1*l.*

——— Vol. IV. Second Edition, 1891, fol. 1*l.*

——— Vol. V. Plates I.—XXXV. Prepared for publication by Major-General Sir H. C. Rawlinson, K.C.B.; assisted by Theophilus G. Pinches, Department of Antiquities, British Museum. 1880, fol. 10*s.* 6*d.* *Out of print.*

——— ——— Plates XXXVI—LXX. 1884, fol. 10*s.* 6*d.* *Out of print.*

Catalogue of Cuneiform Tablets in the Kouyunjik Collection, by C. Bezold. Vol. I., 1889, 15*s.*

——— Vol. II., 1891, 15*s.*

——— Vol. III., 1894, 15*s.*

The Tell el-Amarna Tablets in the British Museum, 1892, 8vo, 1*l.* 8*s.* Autotype Plates.

Inscriptions in the Phœnician Character, discovered on the site of Carthage during researches by Nathan Davis, 1856–58, 1863, fol. 1*l.* 5*s.*

Inscriptions in the Himyaritic Character, discovered chiefly in Southern Arabia, 1863, fol. 1*l.* 4*s.*

Inscriptions in the Hieratic and Demotic Character, 1868, fol. 1*l.* 7*s.* 6*d.*

Egyptian texts of the Earliest period, from the Coffin of Amamu; 32 coloured plates, 1886, fol. 2*l.* 2*s.*

PAPYRI.

Select Papyri in the Hieratic Character. First Series. Part I. Plates I.–XXXIV. 1841, fol. stitched, 1*l.* 1*s.* *Out of print.*

——— Part II. Plates XXXV.–XCVIII. 1842, fol. stitched, 1*l.* 10*s.*; boards, 1*l.* 12*s.* 6*d.* *Out of print.*

——— Part III. Plates XCIX.–CLXVIII. 1844, fol. stitched, 1*l.* 16*s.*; boards, 1*l.* 18*s.* 6*d.* *Out of print.*

——— Second Series. Part II. Plates I.–XIX. D'Orbiney and Abbott Papyrus. 1860, fol. stitched, 1*l.*; boards, 1*l.* 2*s.* 6*d.* *Out of print.*

Facsimile of an Egyptian Hieratic Papyrus of the reign of Rameses III., now in the British Museum, 1876, fol. 3*l.*

Photographs of the Papyrus of Nebseni in the British Museum, 1876. Unmounted, 2*l.* 2*s.* (Mounted copies and copies in portfolios may be obtained on special terms.)

Facsimile of the Papyrus of Ani, the Book of the Dead (37 Plates), 1890, fol. Portfolio, 1*l.* 11*s.* 6*d.*; half-bound, 1*l.* 16*s.* *Out of print.*

——— Second Edition, 1894, fol. Portfolio or half-bound, 2*l.* 10*s.*

——— The Egyptian Text, with interlinear transliteration and translation, a running translation, introduction, etc. By E. A. Wallis Budge, Litt.D. 1895, 4to, 1*l.* 10*s.*

Greek Papyri in the British Museum. Part I., 1839, 4to, 10*s.*— Large Paper, 15*s.*

Catalogue of Greek Papyri in the British Museum; with Texts, 1893, 4to, 2*l.* 2*s.*

Autotype Facsimiles of Greek Papyri in the British Museum, 1893, fol. portfolio, 7*l.* 5*s.*; bound, 7*l.* 15*s.*

Aristotle on the Constitution of Athens. Text, 8vo: First and Second Editions, 1891, 7*s.* 6*d.*; Third Edition, 1892, 10*s.* 6*d.* Autotype Facsimile, large 4to, 2*l.* 2*s.*

Greek Classical Texts: Herodas, etc., 1891, 4to, 7*s.* 6*d.*

Papyrus of Herodas, Autotype Facsimile, 1892, 4to, 15*s.*

COINS.

Nummi Veteres in Museo R. P. Knight ab ipso descripti, 1830, 4to, 1*l.* 15*s.*

Catalogue of the Anglo-Gallic Coins, by E Hawkins, 1826, 4to, 1*l.* 4*s.*

Catalogue of English Coins. Anglo-Saxon Series, by C. F. Keary. Vol. I. 1887, 8vo, 1*l.* 10*s.* Autotype Plates.

——— Vol. II., by C. F. Keary and H. A. Grueber, 1893, 8vo, 2*l.* 2*s.* Autotype Plates.

Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II., by E. Hawkins, edited by A. W. Franks and H. A. Grueber. 1885, 8vo, 2 vols., 4*l.* 4*s.* Woodcuts.

CATALOGUE OF GREEK COINS IN THE BRITISH MUSEUM:—

Italy. 1873, 8vo, 1*l.* 5*s.* Woodcuts. *Out of print.*

Sicily, by P. Gardner, B. V. Head, and R. S. Poole. 1876, 8vo, 1*l.* 1*s.* Woodcuts. *Out of print.*

Thrace, by B. V. Head and P. Gardner. 1877, 8vo, 1*l.* 1*s.* Woodcuts.

Seleucid Kings of Syria, by P. Gardner. 1878, 8vo, 10*s.* 6*d.* Autotype Plates. *Out of print.*

Macedonia, by B. V. Head. 1879, 8vo, 1*l.* 5*s.* Woodcuts and a Map.

Thessaly to Aetolia, by P. Gardner. 1883, 8vo, 1*l.* Autotype Plates.

Ptolemaic Kings of Egypt, by R. S. Poole. 1883, 8vo, 15*s.* Autotype Plates.

Central Greece, by B. V. Head. 1884, 8vo, 15*s.* Autotype Plates.

Crete and the Aegean Islands, by W. Wroth. 1886, 8vo, 15*s.* Autotype Plates.

Peloponnesus, by P. Gardner. 1887, 8vo, 1*l.* 1*s.* Autotype Plates.

Attica, Megaris, Aegina, by B. V. Head. 1888, 8vo, 15*s.* Autotype Plates.

Corinth, etc., by B. V. Head. 1889, 8vo, 1*l.* Autotype Plates.

Pontus, Paphlagonia, etc., by W. Wroth. 1889, 8vo, 1*l.* 1*s.* Autotype Plates.

Mysia, by W. Wroth. 1892, 8vo, 1*l.* With Map and Autotype Plates.

Alexandria, etc., by R. S. Poole. 1892, 8vo, 1*l.* 5*s.* Autotype Plates.

Ionia, by B. V. Head. 1892, 8vo, 1*l.* 8*s.* With Map and Autotype Plates.

Troas, Aeolis, and Lesbos, by W. Wroth, 1894, 8vo, 1*l.* 5*s.* With Map and Autotype Plates.

CATALOGUE OF ROMAN COINS IN THE BRITISH MUSEUM:—

Roman Medallions, by H. A. Grueber. 1874, 8vo, 1*l.* 1*s.* Autotype Plates.

CATALOGUE OF ORIENTAL COINS IN THE BRITISH MUSEUM:—

Vol. I. The Coins of the Eastern Khaleefehs, by S. Lane-Poole. 1875, 8vo. Autotype Plates. *Out of print.*

Vol. II. The Coins of the Muhammadan Dynasties, Classes III.–X. by S. Lane-Poole. 1876, 8vo. Autotype Plates. *Out of print.*

Vol. III. The Coins of the Turkuman Houses of Seljook, Urtuk, Zengee, etc., Classes X.–XIV., by S. Lane-Poole. 1877, 8vo. Autotype Plates. *Out of print.*

CATALOGUE OF ORIENTAL COINS IN THE BRITISH MUSEUM (*continued*:—

Vol. IV. The Coinage of Egypt, by S. Lane-Poole. 1879, 8vo, Autotype Plates. *Out of print.*

Vol. V. The Coins of the Moors, by S. Lane-Poole. 1880, 8vo, Autotype Plates. *Out of print.*

Vol. VI. The Coins of the Mongols, by S. Lane-Poole. 1881, 8vo. Autotype Plates. *Out of print.*

Vol. VII. The Coinage of Bukhárá, by S. Lane-Poole. 1882, 8vo, Autotype Plates. *Out of print.*

Vol. VIII. The Coins of the Turks, by S. Lane-Poole. 1883, 8vo, 1*l.* Autotype Plates. *Out of print.*

Vol. IX. (Additions to Vols. I.–IV.), by S. Lane-Poole. 1889, 8vo, 1*l.* 1*s.* Autotype Plates.

Vol. X. (Additions to Vols. V.–VIII.), by S. Lane-Poole. 1891, 8vo, 1*l.* 5*s.* Autotype Plates.

Catalogue of Arab Glass Weights, by S. Lane-Poole. 1891, 8vo, 12*s.* Autotype Plates.

CATALOGUE OF PERSIAN COINS IN THE BRITISH MUSEUM:—

Sháhs of Persia, by R. S. Poole. 1887, 8vo, 1*l.* 5*s.* Autotype Plates.

CATALOGUE OF INDIAN COINS IN THE BRITISH MUSEUM:—

The Coins of the Sultáns of Delhi, by S. Lane-Poole. 1884, 8vo, 1*l.* Autotype Plates. *Out of print.*

The Coins of the Muhammadan States of India, by S. Lane-Poole. 1885, 8vo, 1*l.* Autotype Plates. *Out of print.*

The Coins of the Greek and Scythic Kings of Bactria and India, by P. Gardner. 1886, 8vo, 1*l.* 1*s.* Autotype Plates.

The Coins of the Moghul Emperors, by S. Lane-Poole. 1892, 8vo, 1*l.* 16*s.* Autotype Plates and Map of Indian mints.

Catalogue of Chinese Coins from the Seventh Century B.C. to 621 A.D., including the series in the British Museum, by Terrien de La Couperie. 1892, 8vo, 2*l.* Cuts

MANUSCRIPTS.

Catalogue of the Royal MSS., 1734, 4to. *Out of print.*

Catalogue of the Sloane and Birch MSS., 1782, 2 vols., 4to. *Out of print.*

Catalogue of the Cotton MSS., 1802, fol. *Out of print.*

Catalogue of the Harley MSS., 1808–1812, 4 vols., fol. *Out of print.*

Catalogue of the Lansdowne MSS., 1819, 2 parts, fol. *Out of print.*

Catalogue of the Hargrave MSS., 1818, 4to, 12*s.*

Catalogue of the Arundel MSS., 1834, fol. 1*l.* 8*s.*; or with coloured Plates, 4*l.* 14*s.* 6*d.*

Catalogue of the Burney MSS., 1840, fol. 18*s.*; or with coloured Plates, 3*l.* 3*s.*

Index to the Arundel and the Burney MSS., 1840, fol. 15*s.*

Index to the Additions to the MSS., 1783–1835, fol. *Out of print.*

Catalogue of Additions to the MSS., 1836–1840, 8vo, 10*s.* } *Out of print.*
——— 1841–1845, 8vo, 1*l.* }
——— 1846–1847, 8vo, 12*s.*
——— 1848–1853, 8vo, 15*s.* *Out of print.*
——— 1854–1875, Vol. I. 8vo, 15*s.* *Out of print.*
——— ——— Vol. II. 8vo, 15*s.* *Out of print.*
——— ——— Index, 8vo, 2*l.* 2*s.*
——— 1876–81, 8vo, 15*s.*
——— 1882–87, 8vo, 1*l.* 1*s.*
——— ——— 1888–93, 8vo, 1*l.* 5*s.*

Catalogue of Stowe Manuscripts in the British Museum. Vol. I., 1895, 8vo, 1*l.*

Catalogue of Ancient MSS. in the British Museum, with autotype Facsimiles. Part I. Greek. 1881, fol. 1*l.*
——— Part II. Latin. 1884, portfolio, 3*l.* Bound, 3*l.* 15*s.*

Catalogue of Spanish Manuscripts, by Pascual de Gayangos. Vol. I., 1875, 8vo, 15*s.*
——— Vol. II., 1877, 8vo, 15*s.*
——— Vol. III., 1881, 8vo, 15*s.*
——— Vol. IV., 1893, 8vo, 12*s.*

Catalogue of Romances, by H. L. D. Ward. Vol. I., 1883, 8vo, 1*l.* 2*s.* 6*d.*
——— Vol. II., 1893, 8vo, 1*l.*

Catalogue of Seals in the Manuscripts Department of the British Museum, by W. de G. Birch, 1887, 8vo, 1*l.* 16*s.*
——— Vol. II., 1893, 8vo, 1*l.* 16*s.*
——— Vol. III., 1894, 8vo, 1*l.* 10*s.*
——— Vol. IV., 1895, 8vo, 1*l.* 16*s.*

Catalogue of MS. Music in the British Museum, 1842, 8vo, 5*s.*

Catalogue of MS. Maps, Charts, and Plans, 1844, 2 vols., 8vo, 1*l.*

Codex Alexandrinus. The Old Testament, printed in facsimile type. Edited by H. H. Baber. 1816–1821. 3 vols. fol. 18*l.*

Autotype Facsimile of the Codex Alexandrinus :—
Vol. I. Old Testament (Genesis to 2 Chronicles), large 4to, 1881, 9*l.* *Out of print.*
Vol. II. ——— (Hosea to 4 Maccabees), ——— 1883, 9*l.*
Vol. III. ——— (Psalms to Ecclesiasticus), ——— 1883, 5*l.*
Vol. IV. New Testament and Clementine Epistles, ——— 1879, 7*l.*

Photographic Facsimiles of the Epistles of Clement of Rome, 3*l.* 3*s.*

Fragments of the Iliad of Homer from a Syriac Palimpsest, edited by William Cureton, M.A., 1851, 4to, *2l. 2s.* Large paper, *3l. 3s.*

Aristotle on the Constitution of Athens. Text, 8vo: First and Second Editions, 1891, *7s. 6d.*; Third Edition, 1892, *10s. 6d.* Autotype Facsimile, large 4to, *2l. 2s.*

Greek Classical Texts from Papyri: Herodas, etc. 1891, 4to, *7s. 6d.*

Autotype Facsimile of Herodas, 1892, 4to, *15s.*

Catalogue of Greek Papyri in the British Museum; with Texts, 1893, 4to, *2l. 2s.*

Autotype Facsimiles of Greek Papyri in the British Museum, 1893, fol. portfolio, *7l. 5s.*; bound, *7l. 15s.*

Autotype Facsimiles of Ancient Charters in the British Museum. Part I., 1873, 4to, *1l. 1s.*

——— Part II., 1876, fol. *1l. 10s.*

——— Part III., 1877, fol. *1l. 10s.*

——— Part IV., 1878, fol. *2l. 2s.*

Autotype Facsimiles of Miniatures and Borders from the Sforza Book of Hours. 1894, 4to, *1l. 10s.* *Out of print.*

Autotype of the Articles of Magna Charta, with letter-press in broadside or book-form, *2s. 6d.* On vellum, *10s.*

Autotype of Magna Charta, with letter-press in broadside or book-form, *2s. 6d.* On vellum, *7s.*

Autotype of Shakspeare Deed, *2s.*

Facsimiles of Autographs. First series, 1–30, 1895, fol. wrapper, *6s.* Single autographs, *3d.*, or 4½*d.* by post.

ORIENTAL MANUSCRIPTS.

Catalogus Codicum Manuscriptorum Orientalium. Pars 1, Codices Syriacos et Carshunicos amplectens, 1838, fol. *12s.*

—— Pars 2, Codicum Arabicorum partem amplectens, 1847, fol. *14s.*

—— Partis 2 continuatio, 1852, fol. *14s.*

—— Partis 2 supplementum, 1871, fol. *2l.*

—— Pars 3, Codices Æthiopicos amplectens, 1847, fol. *10s.*

Supplement to the Catalogue of the Arabic Manuscripts in the British Museum. By C. Rieu. 1894, 4to, *2l. 2s.*

Catalogue of Syriac Manuscripts in the British Museum, acquired since the year 1838. By W. Wright, LL.D. Part I. 1870, 4to, *15s.*

——— Part II., 1871, 4to, *1l. 5s.*

——— Part III., with Appendices and Indices, 1873, 4to, *1l. 10s.*

Catalogue of Ethiopic Manuscripts in the British Museum. By W Wright, LL.D. 1877, 4to, *1l. 8s.*

Catalogue of Persian Manuscripts in the British Museum. By C. Rieu. Vol. I. 1879, 4to, *1l. 5s.*

——— Vol. II., 1881, 4to, *1l. 5s.*

——— Vol. III., 1883, 4to, *1l. 5s.*

——— Supplement, 1896, 4to, *15s.*

Catalogue of Turkish MSS. in the British Museum. By C. Rieu. 1889, 8vo, 17*s.* 6*d.*

Descriptive List of the Hebrew and Samaritan MSS. in the British Museum. By G. Margoliouth, 1893, 8vo, 6*s.*

PRINTED BOOKS.

Librorum Impressorum qui in Museo Britannico adservantur Catalogus. 2 vols. Londini, 1787, folio. *Out of print.*

Librorum Impressorum qui in Museo Britannico adservantur Catalogus. 7 vols., vol. II. being in 2 parts. Londini, 1813–1819, 8vo. *Out of print.*

Bibliothecæ Regiæ Catalogus. 5 vols. Londini, 1820–29, folio. *Out of print.*

Bibliotheca Grenvilliana, Part II.,* 1848, 8vo, 1*l.* 11*s.* 6*d.*

——————— Part III., 1872. Large paper, 2*l.* 2*s.* Small paper, 15*s.*

Catalogue of Printed Books in the British Museum. Vol., I. 1841, folio. Sheets, 18*s.*; boards, 1*l.*

Catalogue of Books in the Library of the British Museum, printed in England, etc., to the year 1640. 3 vols., 1884, 8vo, 1*l.* 10*s.*

Subject Index of the Modern Works added to the Library of the British Museum in the years 1880–85. 1886, 4to, 2*l.* *Out of print.*

——————— 1885–90. 1891, 4to, 2*l.*

List of Books of Reference in the Reading Room of the British Museum (1st edition, 1859), 3rd edition, 1889, 8vo, 6*s.* With Coloured Plan. (The plan separately, 6*d.*)

List of Bibliographies, Classified Catalogues and Indexes in the Reading Room of the British Museum (1st edition, 1881), 2nd edition, 1889, 8vo, 2*s.*

Catalogue of Books in the Galleries in the Reading Room of the British Museum, 1886, 8vo, 10*s.*

General Catalogue of the British Museum Library,—	£	*s.*	*d.*
14 Parts, 1881,	8	0	0
——— 13 „ 1882,	3	10	0
——— 17 „ 1883,	3	10	0
——— 30 „ 1884,	3	10	0
——— 36 „ 1885,	3	10	0
——— 37 „ 1886,	3	10	0
——— 28 „ 1887,	3	10	0
——— 21 „ 1888,	3	10	0
——— 18 „ 1889,	3	10	0
——— 21 „ 1890,	3	10	0
——— 23 „ 1891,	3	10	0

* Part I. was printed by Mr. Grenville.

	£	s.	d.
General Catalogue of the British Museum Library,—			
——— 23 „ 1892,	3	10	0
——— 19 „ 1893,	3	10	0
——— 22 „ 1894,	3	10	0
——— 20 „ 1895,	3	10	0
——— „ 1896,	3	10	0
Catalogue of the Accessions to the British Museum Library,—			
20 Parts, 1880,	5	10	0
——— 29 „ 1881,	5	10	0
——— 25 „ 1882,	3	0	0
——— 16 „ 1883,	3	0	0
——— 22 „ 1884,	3	0	0
——— 22 „ 1885,	3	0	0
——— 18 „ 1886,	3	0	0
——— 19 „ 1887,	3	0	0
——— 19 „ 1888,	3	0	0

Out of print.

Excerpts from the General Catalogue of the British Museum. "Academies," 5 parts and Index, 1*l.*

——— "Periodical Publications," 6 parts and Index, 1*l.* 5*s.*

——— "Bible," Part I., 4*s.*

——— "Aristotle," "Cicero," "Dante," "Horatius," "Iceland," "Virgilius" (*out of print*), "Church of Rome: Popes," 2*s.* each.

Excerpts from "Æsop," "Charles I.," 1*s.* 6*d.* each.

——— "Æschylus," "Defoe" (*out of print*), "Dryden" (*out of print*), "Goethe," "Homer," "Jesus Christ," "Napoleon," 1*s.* each.

——— "Milton," 9*d.*

——— "Columbus" (*out of print*), "Jesuits," "Ptolemæus," "Sir Walter Scott," 6*d.* each.

ORIENTAL PRINTED BOOKS.

Catalogue of the Hebrew Books in the British Museum, 1867, 8vo, 1*l.* 5*s.*

——— Supplement (1868–92). 1894, 4to, 3*l.*

Catalogue of the Arabic Books in the British Museum. Vol. I. By A. G. Ellis. 1894, 4to, 2*l.* 5*s.*

Catalogue of the Sanskrit and Pali Books in the British Museum, 1876, 4to, 1*l.* 1*s.*

——— Supplement (1877–92), 1893, 4to, 1*l.* 16*s.*

Catalogue of the Chinese Books, etc., in the British Museum, 1877, 4to, 1*l.*

Catalogue of the Bengali Books in the British Museum, 1886, 4to., 10*s.*

Catalogue of the Hindustani Books in the British Museum, 1889, 4to, 12*s.*

Catalogue of the Marathi and Gujarati Books in the British Museum, 1892, 4to, 1*l.* 1*s.*

Catalogue of the Hindi, Panjabi, Sindhi, and Pushtu Printed Books in the British Museum, 1894, 4to, 1*l.* 5*s.*

MAPS.

Catalogue of MS. Maps, Charts, and Plans, 1844, 2 vols., 8vo, 1*l.*

Catalogue of the Printed Maps, Plans, and Charts in the British Museum, 1885, 2 vols., 4to., 6*l.* 6*s.*

Excerpts from the same: "The World," 2*s.* 6*d.*; "England," 1*s.* 6*d.*; "London," 2*s.*

Catalogue of the Geographical Collection in the Library of King George III., 1829, 2 vols. 8vo, 1*l.* 4*s.*

PRINTS AND DRAWINGS.

Catalogue of Prints and Drawings in the British Museum. Division I. Political and Personal Satires; by Fredk. G. Stephens. Vol. I. 1320 to April 11, 1689. 1870, 8vo, 1*l.* 5*s.*

——————— Vol. II. June, 1689 to 1733. 1873, 8vo, 1*l.* 10*s.*

——————— Vol. III. in two Parts. March, 1734 to *c.* 1760. 1877, 8vo, 2*l.* 2*s.*

——————— Vol. IV. 1761 to 1770. 1883, 8vo, 1*l.* 10*s.*

Catalogue of Playing and other Cards in the British Museum, by W. H. Willshire, M.D. 1876–77, 8vo, 1*l.* 1*s.*

Catalogue of Early Prints. German and Flemish Schools, by W. H. Willshire, M.D. Vol. I., 1879, 8vo, 12*s.* 6*d.*

——————— Vol. II., 1883, 8vo, 12*s.* 6*d.*

Catalogue of Japanese and Chinese Paintings, by W. Anderson, F.R.C.S., 1886, 4to. (Without supplementary Index) 1*l.* 1*s.*

Introduction to a Catalogue of the Early Italian Prints in the British Museum, by Richard Fisher, F.S.A., 1886, 8vo, 18*s.* *Out of print.*

Index of Artists represented in the Department of Prints and Drawings. Vol. I. (Dutch and Flemish Schools, German Schools). By L. Cust, 1893, 8vo, 12*s.*

——————— Vol. II. (French Schools), 1896, 8vo, 9*s.*

Catalogue of the Collection of Fans presented to the British Museum by the Lady Charlotte Schreiber. By L. Cust, 1893, 8vo, 5*s.*

Reproductions of Prints, Part I. (early Italian). 30 plates, 1882, 3*l.* *Out of print.*

Reproductions of Prints, Part II. (early Italian). 30 plates, 1883, 3*l.* *Out of print.*
——— Part III. (early German). 32 plates, 1884, 3*l.*
——— New Series. Part I. (early Italian). 20 plates, 1886, 2*l.*
——— Part II. (early German). 22 plates, 1889, 2*l.*
——— Part III. (German, Dutch, and Italian). 18 plates, 1890, 2*l.*
——— Part. IV. (Italian, 16th century). 18 plates, 1892, 2*l.*
——— Part V. (Specimens of early mezzotint engraving), 16 plates, 1895, 2*l.*
Reproductions of Drawings by Old Masters, Part I., 1888, 2*l.*
——— Part II., 1891, 2*l.*
——— Part III., 1893, 2*l.*
——— Part IV., 1894, 2*l.*

LIST OF DONATIONS, ADDITIONS, etc.

List of Donations and Bequests to the Trustees of the British Museum, 1828, 4to, 3*s.*
——— 1829, 4to, 3*s.*
——— 1830, 4to, 3*s.*
——— 1831, 8vo, 7*s.*
——— 1832, 8vo, 7*s.*
——— 1833, 8vo, 7*s.*
——— 1834, 8vo, 12*s.*
——— 1835, 8vo, 12*s.*

GUIDE-BOOKS.

Synopsis of the Contents of the British Museum (various editions, 1808–1856). *Out of print.*
Guide to the Exhibition Galleries of the British Museum, Bloomsbury (1st edition, 1880), 1896, 8vo, 6*d.* Maps and Plans.
——— First and Second Egyptian Rooms (1st edition, 1874), 1879, 8vo, 4*d.*
——— Kouyunjik Gallery, 1884, 8vo, 4*d.* *Out of print.*
——— Illustrated, 1884, 8vo, 1*s.* 6*d.* *Out of print.*
——— Nimroud Central Saloon, 1886, 8vo, 4*d.* *Out of print.*
——— Græco-Roman Sculptures, Part I. (1st edition, 1874), 1879, 8vo, 4*d.* *Out of print.*

Guide to the Græco-Roman Sculptures, Part II., 1876, 8vo, 4*d.* *Out of print.*

——— First Vase Room (1st edition, 1866), 1883, 8vo, 2*d.*

——— Second Vase Room, Part I. (editions 1869 and 1878), 8vo, 4*d.* *Out of print.*

——— Part II., 1878, 8vo, 4*d.*

——— Archaic Greek Sculptures [a section of the Catalogue of Sculpture], 1892, 8vo, 6*d.*

——— Sculptures of the Parthenon; Elgin Room, Part I. (1st edition, 1880), 1882, 8vo, 4*d.* *Out of print.*

——— with 12 illustrations, 1886, 8vo, 6*d.* *Out of print.*

——— Pt. II., 1881, 8vo, 3*d.* *Out of print.*

——— Sculptures of the Parthenon [a section of the Catalogue of Sculpture], 1892, 8vo, 1*s.*

——— Sculptures by the Successors of Pheidias [a section of the Catalogue of Sculpture], 1892, 8vo, 1*s.*

——— Mausoleum Room, 1886, 8vo, 4*d.*

——— Select Greek and Roman Coins exhibited in Electrotype in the Etruscan Saloon. 4th edition, 1895, 8vo, 1*s.*

——— Coins of the Ancients (boards), with 7 autotype plates (3rd edition, 1889), 8vo, 2*s.* 6*d.*

——— boards), with 70 autotype plates (3rd edition, 1889), 8vo, 1*l.* 5*s.*

——— Italian Medals formerly exhibited in the North Gallery, 1881, 8vo, 6*d.*

——— Illustrated (7 autotype plates), 2nd edition, 1893, 8vo, 2*s.* 6*d.*

——— English Medals formerly exhibited in the North Gallery, 1881, 8vo, 6*d.*

——— English Medals, Illustrated (7 autotype plates), 2nd edition, 1891, 8vo, 2*s.* 6*d.*

——— MSS., Autographs, etc., exhibited in the Manuscripts Department (1st edition, 1859), 1895, 8vo, 3*d.*

——— Printed Books exhibited in the King's Library, 1891, 8vo, 3*d.*

——— Chinese and Japanese illustrated books in the King's Library, 1887, 8vo, 1*d.*

——— English Ceramic Ante-room and Glass and Ceramic Gallery (White Wing), 1888, 8vo, 1*d.* *Out of print.*

——— Exhibition of Drawings in the Prints and Drawings Gallery (White Wing), 1892, 8vo, 2*d.*

——— 1894, 8vo, 2*d.* *Out of print.*

——— 1895, 8vo, 2*d.*

Guide to the Stowe MSS., formerly exhibited in the King's Library, 1883, sm. 4to, *6d.*

——————— Illustrated with 15 autotype Facsimiles, 1883, sm. 4to, *3s. 6d.*

——————— Wycliffe Exhibition, formerly in the King's Library, 1884, 8vo, *4d.*

——————— Luther Exhibition, formerly in the Grenville Library, 1883, 8vo, *2d.*

——————— MSS. and Printed Books illustrating the Progress of Musical Notation, formerly exhibited in the Department of MSS. and the King's Library, 1885, 8vo, *1d.*

——————— Chinese and Japanese paintings formerly exhibited in the Prints and Drawings Gallery (White Wing), 1888, 8vo, *2d.*

——————— Historical Collection of Prints formerly exhibited in the Second Northern Gallery (1st edition, Exhibition in King's Library, 1858), 1890, 8vo, *1d.*

Plan of Reading Room, 1889, *6d.*

Description of Reading Room, 1896, *1d.*

Explanation of the Catalogue of Printed Books, 1888, *1d.*

E. MAUNDE THOMPSON,
Principal Librarian and Secretary.

May, 1896.

BRITISH MUSEUM

The Exhibition Galleries of the British Museum are Open to the Public FREE, as under:—

MONDAY, WEDNESDAY, FRIDAY, and SATURDAY	The whole of the Galleries
TUESDAY and THURSDAY	Halls,—except those of Mediæval Antiquities, Ethnography, and the "Blue" Wing

The hours of Admission are from—

10 A.M. to 4 P.M. in January, February, November, December
" 10 " 5 " " March, September, October
" 10 " 6 " " April, May, June, July, August

Also on—

MONDAY and FRIDAY EVENINGS, 7 to 10 P.M.	Egyptian, Assyrian, Coins, Bronzes and Ancient Glass Cases
WEDNESDAY and SATURDAY EVENINGS, 8 or 10 P.M.	Greek and Roman Galleries
TUESDAY and THURSDAY EVENINGS, 6 to 10 P.M.	Manuscripts, Sculpture, Library, Ivories and Glass, and Prints and Drawings (readrooms), Ethnographical and Mediæval Collections.

The Galleries are also open on SUNDAY AFTERNOONS, the hours of Admission being (*approximately*):

2 to 4 P.M. in January, February, November, December
3 " 5 " " October.
3 " 5.30 " " March, September
4 " 6 " " April
5 P.M. " 7 " " May, June, July, August

The Museum is closed on Good Friday and Christmas Day. Guide-books are sold in the Museum.

Tickets are admitted to Mr. Reading Room, which may be obtained from the Principal Librarian.

14 DAY USE

RETURN TO DESK FROM WHICH BORROWED

EARTH SCIENCES LIBRARY

This book is due on the last date stamped below, or on the date to which renewed.
Renewed books are subject to immediate recall.

LD 21–50*m*-12,'61
(O4796s10)476

General Library
University of California
Berkeley

866
Storage



EARTH
SCIENCES
LIBRARY

